

ART / EDIT

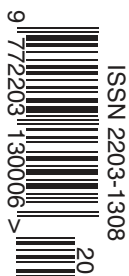
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AUTUMN
2019
ISSUE 20

Strokes *of* Wonder



A MAXIMALIST FANTASY
—
BEST OF SCULPTURE
—
THREE NEW ART
DESTINATIONS
—
ON MOVING HOUSE



LOVE IT / BUY IT / HANG IT / LIVING WITH ART



IN FAVOREM LIBERTATIS

**Tracy Dods
Exhibition**

South Yarra Art House
14 March 2019

www.syarthouse.com.au



Tobi Wilkinson
tobiwilkinsonphotography.com.au
"Repetition" 2017 giclee print.



Sharon Field

A rose by any other name

Watercolour on vellum

16cm (W) x 48cm (H)

Web: www.sharonfield.com.au

IG: sharon_field_artist



Annette Spinks

www.annettespinks.com.au | 0418555222

COURTESY: SALLY EDMONDS



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COURTESY: SJB, MELBOURNE



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COURTESY: GREENHOUSE INTERIORS

AUTUMN 2019

ON THE COVER: South Yarra Residence by Workroom (architecture) and Simone Haag (interior design) is a concrete-clad, art-filled home where everything is designed for posterity (p.157).

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Tom O'Callaghan 'Set Sail' 2018



2019 Maritime Art Prize & Exhibition

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L O V E I T



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ARTISTS TO WATCH

We take a look at 12 artists to keep an eye on, including photographer **Andrew Nicolaou**.



KERRIE LOVES

OUR PUBLISHER **KERRIE LENA** IS ALWAYS ON THE HUNT FOR NEW ART PROJECTS. HERE ARE A FEW THINGS THAT CAUGHT HER EYE THIS SEASON.



1 James Parrett,
M-fortytwo, 2017.
Stainless steel & paint,
142 x 135 x 90cm.
Exhibited at Montalto
Sculpture Prize 2018.
gouldcreative.com.au

2 Elena Martorella,
Marissa. 140 x 54cm.
threequeensinteriors.com

3 Sophie D'Assisi,
sophiedassisiinteriors.com

4 Luke Shadbolt,
Acquiesce 3, 2017.
Giclée digital print on
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fine art paper, edition of
8 + 2AP, 100 x 150cm.
COURTESY: THE ARTIST
AND MICHAEL REID,
SYDNEY AND BERLIN

WHAT'S HANGING?

THE UPCOMING EXHIBITIONS IN OUR DIARIES. **KIRSTY SIER** WRITES.

THE OTHER ART FAIR SYDNEY

THE OTHER ART FAIR SYDNEY

14 – 17 March 2019

Opening drinks 6pm Thursday 14 March

TOAF ARTIST



Presented by Saatchi Art in a number of locations worldwide each year, The Other Art Fair (TOAF) is an art fair unlike any other. With a focus on emerging artists, the international fair is a chance to buy direct from artists. This year, the annual Sydney iteration will give visitors direct access to 120 participating artists. Over the course of the weekend, the fair will transform Sydney's Australian Technology Park into a creative wonderland with thousands of artworks, installations, workshops, music, and food and drink. You'll also find *Art Edit* there as the official media partner. Many of the participating artists are featured in this very special bumper issue. **Just look out for the TOAF tags**, like the one to the left of this page.

Australian Technology Park, Locomotive St, Eveleigh NSW

theotherartfair.com [theotherartfair](https://www.instagram.com/theotherartfair)

COURTESY: THE OTHER ART FAIR

MONIQUE TYACKE

IN FULL COLOUR

28 March – 21 April 2019

Opening drinks 5 – 7pm Saturday 30 March



For almost 10 years, artist **Monique Tyacke** immersed herself in the New York art scene by studying various short courses at the city's art schools, selling her work on the streets of SoHo, and participating in group exhibitions. Having now returned to the northern beaches of Sydney, the artist is bringing her work back to a home audience with *In Full Colour*, a solo exhibition at Sydney Road Gallery. Visitors to the show can expect to see Monique's abstract, simplified style applied to everyday scenes along the Australian coastline. The resulting works induce a pleasant feeling of nostalgia, conjuring up scenes of a fading summer through graphic depictions of the ocean, coastal landscapes and – as the show title would suggest – full seasonal colour.

Sydney Road Gallery, 563 Sydney Rd, Seaforth NSW
 🌐 sydneyroadgallery.com

Monique Tyacke, *Shoreline*. Acrylic on canvas, 61 x 61cm.
 COURTESY: THE ARTIST

JACKIE MOSS

COAST LINES

19 February – 1 April 2019

Opening drinks 2 – 4pm Sunday 24 February



Illustrator and artist **Jackie Moss** explores imagery related to stillness, solitude and nature through her muted oil paintings. The works featured in her current show *Coast Lines* take inspiration from the Bunurong coast in Victoria. The bold and graphic geology of this ancient area – with its contrasts in colour, shape and texture – are interpreted through subtle hues and gestural marks in the resulting pieces, which also draw attention to the more transient ecologies to be found along this stretch of coast.

ArtSpace Gallery, 1 Bent St, Wonthaggi VIC

🌐 artspacewonthaggi.com.au

✉ artspacenquiries@gmail.com

Jackie Moss, *Coast Lines*. Oil on canvas, 121 x 92cm.

COURTESY: THE ARTIST

STEFFIE WALLACE & MARILYN HUTCHINSON

CLOUDS: ETHEREAL SPLENDOUR ABOVE

7 – 31 March 2019



Artists **Steffie Wallace** and **Marilyn Hutchinson** met at the Florence Biennale in 2015 where they found themselves in a state of mutual admiration, their respective bodies of work both centred around the sky. It was then that they first started discussing the possibility of exhibiting together in a show based around this theme. *Clouds: Ethereal Splendour Above* is the resulting exhibition, taking place this March at Strathnairn Galleries in the Australian Capital Territory. For this show, both artists are almost exclusively debuting new works. Viewers familiar with the artists should not expect much deviation from their established styles, rather a more centralised focus on clouds in all their various forms.

Strathnairn Galleries, 90 Stockdill Dr, Holt ACT
☎ 02 6254 2134

Steffie Wallace, *Desert Flooding, Central Australia: The River*. Oil on linen, 91 x 61cm.
COURTESY: THE ARTIST

TRACY DODS

IN FAVOREM LIBERTATIS

14 March – 11 April 2019

Opening drinks 6pm Thursday 14 March



In the work of artist **Tracy Dods**, besuited men walk across the canvas into windswept and foreboding seas. The lone, vampiric figures that together form Tracy's primary recurring motif are businessmen and barristers who, ankle-deep in rising oceans, appear disoriented and without clue as to where they're going. At first glance, this subject matter could be interpreted as bleak, but if you look a bit closer you discover the artist's wry sense of humour and great capacity for empathy. In her upcoming solo exhibition, *In Favorem Libertatis*, Tracy presents a selection of new works that combine her characteristic whimsy with a more serious and pointed commentary on the nature of power.

South Yarra Art House, 6 Almeida Cres, South Yarra VIC
☎ 03 9827 3771

Tracy Dods, *Whitewash*. Acrylic on canvas, 92 x 183cm.
COURTESY: THE ARTIST

Z H A N G D A H U A

ZHANG DA HUA

7 March – 30 May 2019

Every Thursday night 7pm – 9pm

Gala dinner with artist talk 7pm Saturday 9 March



Master zen painter **Zhang Da Hua** is celebrated as a Chinese national icon for his inky and mesmerising zen art. He is also acclaimed for his fundamental role in founding the philosophical art movement. From March to May this year, newly opened Sydney gallery Contemporary on Crown will showcase Zhang's work for the first time in Australia – an undeniable coup for the fledgling space. The exhibition will run on Thursday nights only from 7pm.

Contemporary on Crown, 275 Crown St, Surry Hills NSW
🌐 contemporaryoncrown.com

Zhang Da Hua, *Untitled* from *THE MEANING OF
DAO IN LIFE* collection. Ink on paper, 74 x 44cm.
COURTESY: THE ARTIST



Alex Snellgrove

A Walk in the Sun

alexsnellgrove@gmail.com / alexsnellgrove.com.au / IG: alexsnellgrove

ONES *to* WATCH

THE ART EDIT TEAM PRESENTS THE ARTISTS ON ITS RADAR RIGHT NOW.

KIRSTY SIER WRITES.



RUDY MULDER

Dutch-born Australian artist **Rudy Mulder** flits easily between modes of expression. Whether channelling the idiosyncrasies of pop art, expressionism, cubism or landscape painting, what ties his work together is not so much subject matter as style. His broad yet precise, textural and slightly jagged brushstrokes breathe life into subjects such as **Lady Gaga** and **Mick Jagger**, his atypical colour palette giving a fresh edge to popular characters.

WATCH THIS SPACE...

🌐 rudymulder.com
 ✉ mulder.rudy@yahoo.com.au
 ☎ 0416 575 270
 📘 Rudy Mulder Art

Rudy Mulder, *Rock On*. Acrylic on canvas, 76 x 102cm.

COURTESY: THE ARTIST

ANDREW NICOLAOU



The photographic work of Sydney-based **Andrew Nicolaou** goes well beyond simply holding a camera. For his series *Sub Zero*, the artist undertook an all-consuming process of conceptualising, sourcing and manipulating his subjects before photographing them in a frozen state. The temporal nature of this experiment naturally means there is an element of the unknown between concept and final product, leaving something of a surprise for artist and viewer alike. Although modern in its perspective, Andrew's work is traditional in its meticulous craftsmanship. With each new series he proves himself an artist capable of transforming well-known subjects into objects of evocative beauty and wonder.

WATCH THIS SPACE...

🌐 lighttrap.com.au
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☎ 0417 293 267
📘 [lighttrapphoto](#)
📷 [light.trap](#)

Andrew Nicolaou, *Infarction*. Framed fine art photo, edition of 10, 70 x 70cm or 100 x 100cm.
COURTESY: THE ARTIST

JASMINE MANSBRIDGE



Victorian artist **Jasmine Mansbridge** is no newcomer to the art world. With eight solo exhibitions and countless cities under her belt, she has built a keen following for her meditative subject matter and completed commissions for the National Australia Bank, TAFE and Warrnambool City Council. Combining architectural forms with rich colour palettes, her work is intended as an antidote to our technology-saturated lives. Previously, the prolific artist has shown in New York and Hamilton Regional Art Gallery. From 7 to 17 March this year, the artist will premiere recent works inspired by a trip to Beijing at Sydney's Curatorial & Co. as part of her ninth solo exhibition, entitled *DIAMONDS ON MY MIND*.

WATCH THIS SPACE...

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[Jasmine Mansbridge Art](https://www.facebook.com/JasmineMansbridgeArt)
[jasmine_mansbridge](https://www.instagram.com/jasmine_mansbridge)

Jasmine Mansbridge, *Our Place in Time*. Acrylic on board framed in Victorian ash, 104 x 104cm.

COURTESY: THE ARTIST

JENNIFER HARRIS



The work of Queensland-based artist **Jennifer Harris** is grounded in personal reactions to the spaces, patterns and colours of the natural world. Her paintings are not traditional, epic landscapes; rather, they are abstracted glimpses that – by virtue of their interpretive nature – provide the eye with spaces to breathe beyond the grid. Each painting is built up over layers of acrylic, glaze and impasto that mimic the satisfying unpredictability of textures and finishes in nature. Over the years, Jennifer has been quietly evolving her art practice, producing a constant stream of new works that are regularly shown as part of group exhibitions. The artist is currently working towards a solo exhibition to be held in 2020.

WATCH THIS SPACE...

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📘 Art of Jennifer Harris
📷 [artofjenniferharris](https://www.instagram.com/artofjenniferharris)

Jennifer Harris, *Winter Rising*.
Acrylic on canvas, 76 x 76cm.

COURTESY: THE ARTIST

MARY ANN SANTIN



If you live in Adelaide, you may have noticed public art commissions popping up throughout the city precinct. Present in all of these locations is the work of multidisciplinary artist **Mary Ann Santin**, whose industry reputation has grown at rapid pace since she graduated from a Masters of Visual Art at the University of South Australia last year. Aside from a number of high-profile public commissions, the artist has been working privately to pioneer unconventional material techniques. For instance, her recent work – which is bound by themes of memory and conservation – experiments with fine layers of sulphur and copper that react with exposure to the atmosphere. Lacquer is then applied to capture these delicate moments in time.

WATCH THIS SPACE...

🌐 maryannsantin.com

📷 [maryannsantin](https://www.instagram.com/maryannsantin)

Mary Ann Santin, *Time II*. Copper & sulphur, 40 x 40cm.

COURTESY: THE ARTIST

ROSE WATSON



The landscapes of artist **Rose Watson** present a kaleidoscopic window onto a natural world that is fast disappearing. Combining abstraction and realism, Rose's *Forest Remnants* series has embedded within it a sense of magical realism, although the concept itself – based on studies of old growth forests that the artist undertook during an expedition to Norfolk Island – is steeped in historical truth. What gives Rose's work this sense of the familiar yet unattainable is the artist's mastery of disciplines – painting, photography and digital media among them – to create pieces that comprise deep layers of colour and form. The final effect is one of multidimensionality, where worlds ripple and collide in front of the viewers' eyes.

WATCH THIS SPACE...

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 📘 Rose Watson Art
 📷 [rose_watson_artist](https://www.instagram.com/rose_watson_artist)

Top: Rose Watson, *Forest Remnants Fig*. Mixed media, 45 x 55cm.

Bottom: Rose Watson, *Forest Remnants Flight*. Mixed media, 45 x 55cm.

COURTESY: THE ARTIST

RUTH LE CHEMINANT



Ruth le Cheminant has long held a fascination with landscape – an interest that has taken her around the globe. In 1975, the artist left Australia to travel to England for a change of scenery, believing that her home country was monotonous and without form. This view was challenged once she returned. Since then she has been applying her eye and brush to an intimate study of the Australian landscape, each time from a different vantage point and with a more mature knowledge of her subject. The resulting paintings channel the endemic colours of the bush and have been shown in nearly 30 solo exhibitions across the country.

WATCH THIS SPACE...

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📞 0410 306 621

📘 The Loaded Brush Ruth le Cheminant

📷 [ruthbluemts](#)

Ruth le Cheminant, *Liverpool Plains in Winter 2*.
Acrylic on canvas, 46 x 51cm.

COURTESY: THE ARTIST

SUSAN SKUSE



The complex work of **Susan Skuse** combines layers of colour and pattern with layers of intellect. Drawing primary inspiration from the wildlife and rainforests of the Gold Coast hinterland, the artist uses her practice as a way to explore diverse interests in Asian philosophy and traditional art, textile patterns, bird watching and the phenomenology of perception. Each work goes through at least four processes, from an initial abstract background laid down in lithographic ink; to the application of delicate, decorative patterns; to a final checking and balancing of tone. Throughout 2018, Susan's work was shown as a finalist in a number of national art prizes, including the Art Lovers Art Prize, of which she was named winner. Her paintings have found their way into many private collections in Australia and overseas.

WATCH THIS SPACE...

🌐 hillierskusegallery.com
 ✉ contact@hillierskusegallery.com
 ☎ 0421 124 081
 📍 Hillier Skuse Galleries

Susan Skuse, *Fly By - Galahs*. Lithographic ink, aerosol & oil paint on stretched canvas, 102 x 102cm.

COURTESY: THE ARTIST

RACHEL HINE



Geelong-based artist **Rachel Hine** is known for her contemporary and whimsical portraits of women. A former professional weaver at the Australian Tapestry Workshop who has exhibited locally and internationally for many years, the artist brings fresh eyes and a modern sensibility to a medium that is often considered traditional women's work. Drawing from her knowledge in the history of the craft, Rachel's use of pattern and texture create warmth and mystery that encourage more intimate viewings of her individual portraits. The miniature nature of Rachel's work allows for the use of precious and vintage threads that add layers of complexity and sophistication to the textile artwork.

WATCH THIS SPACE...

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Rachel Hine, *l/v*. Cotton, wool, silk
 & metallic thread, 15 x 12.3cm.

COURTESY: THE ARTIST

TIMOTHY WHITE



Known for his rotund and lustrous vessels, ceramicist **Timothy White**'s career has undergone constant evolution since he graduated from a Diploma of Art and Design (Ceramics) at Victoria College in 1982. Over the years, the artist has progressed from creating pieces out of rustic earthenware to delicate porcelain, all the while developing his own unique glazes. The artist spends much of his time by the beach and this preoccupation shows in the rich gradients of his work, which range from the moody purples of a stormy beach to the crystalline blues of the sea in summer. All of Timothy's works are finished to a high shine that elevates them far above the purely decorative.

WATCH THIS SPACE...

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📷 [timothy_white_ceramics](https://www.instagram.com/timothy_white_ceramics)

Timothy White, *Untitled*. Porcelain clay vessel with pastel glazes overlaid with gold lustre, 24.5 x 16cm.

COURTESY: THE ARTIST

CHICO CRISTOBAL



The brightly geometric works of Sydney-based Filipino artist **Chico Cristobal** are deeply informed by his academic history. With a background in interior design, the artist brings a retro-vintage aesthetic to his practice and couples it with an interest in the idea of the mathematic golden ratio. For Chico, the canvas is a means of communication, used mostly to express ideas relating to nature or music. Despite being underpinned by more serious philosophical concepts, the playful shapes and colours come together in an abstracted style that is open to interpretation, accessible also to those who simply derive joy from beauty.

WATCH THIS SPACE...

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Chico Cristobal, *Nature Movement 2*.
Oil on canvas, 40.6 x 40.6cm.

COURTESY: THE ARTIST

JOANNA COLE



The post-impressionistic landscapes of painter **Joanna Cole** merge the pastoral plains of Australia with a personal expression of colour and brushstroke. Although the forms that appear on her contemporary canvases draw from scenes the artist has experienced on her road trips throughout the countryside, Joanna eschews a faithful portrayal of place, instead reassembling her memories via symbolic processes that are heavy with themes of romanticism and wonder. The past few years have seen the work of the artist exhibited in a number of group shows and prizes. Most recently, Joanna was asked to participate in the *Movers and Shapers* exhibition at Hazelhurst Gallery in the south of Sydney. Last year, the artist was honoured as a finalist in the NSW Parliament En Plein Air Painting Prize.

WATCH THIS SPACE...

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[Joanna Cole](#)
[joannacolepainter](#)

Joanna Cole, *Stark Gums on Willangee Station*. Oil on canvas, 100 x 100cm.

COURTESY: THE ARTIST

Q + A

KIM PASSALAQUA

ARTIST **KIM PASSALAQUA**
 USES VISUAL MEMORY
 TO CREATE STRIKINGLY
 COLOURED IMPRESSIONS OF
 THE AUSTRALIAN LANDSCAPE.



Are there any particular words that come to mind when you describe your style?

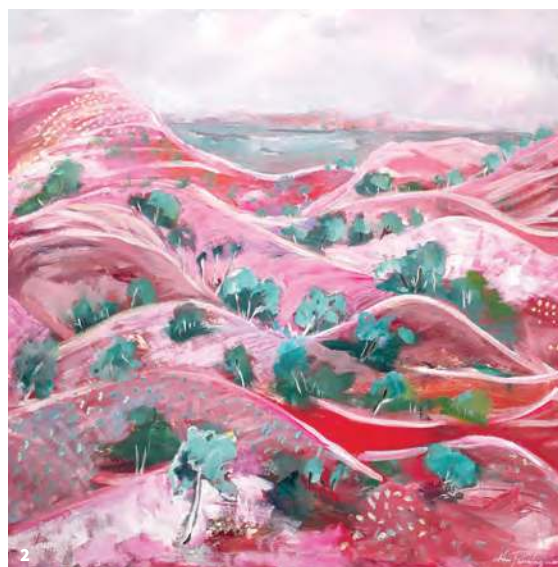
Colourful, expressive and intuitive are the words that come to mind when I begin painting. I use the beauty and expressiveness of colours to create a visual memory of my subject, incorporating painterly brushstrokes and mark-making to create an impression of a subject immersed in the light and the mood.

How did you first come to practice art?

I began exhibiting about 10 years ago, though art was my first love. I attended art school in my early twenties but – as life often works – I took another path for 25 years, working in rural Australia and raising a family.

Do you have a technique to get the creativity flowing?

Being creative in my art is at times elusive. I study my subject looking within the depths of what I want to express and what the subject hides. When I am in my best creative zone, it is not about when, it's about how to invoke what everything around you and within you is hiding. Once I start the process of laying down paint, the creativity flows from the inspiration of the subject.



What is the atmosphere like in your studio?

I definitely have music playing, singing and sometimes dancing between brushstrokes. But mostly I'm in another space, immersed in my painting and oblivious to the sounds around me.

Have you been working on any new pieces recently?

Recently my practice has revolved around the Australian landscape. The textures and colours of the Australian landscape are my inspiration and draw me to the canvas. My last solo show comprised work from the Flinders Ranges, including gouache and watercolour studies. Later, back in the studio, I developed these into larger oils on canvas.

1 Kim Passalacqua, *A Break in the Clouds*. Oil on canvas, 54 x 54cm.

2 Kim Passalacqua, *The Pinnacles*. Acrylic on canvas, 92 x 92cm.

COURTESY: THE ARTIST

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DRIVING FORCE

HAILING FROM AN IMPRESSIVE LINEAGE OF SENIOR MARTU PAINTERS, **CYRIL WHYOULTER** HAS IN HIS OWN RIGHT EARNED A REPUTATION AS AN INSPIRING FORCE OF THE NEXT GENERATION.

Left: Cyril Whyoulter, *Jila Creation of the gold reef underground, right up to Rawa (Lake Dora)*, 2017. Above: Cyril Whyoulter.
COURTESY: THE ARTIST AND MARTUMILI ARTISTS, WA



One of the most exciting young practitioners to recently emerge from Newman's iconic Martumili Artists, **Cyril Whyoulter** boasts a formidable lineage of senior Martu painters associated with the Art Centre and the remote communities it services. This connection is central to his practice. "I like painting. It's a good way to learn from the old people and keep the stories going," he states.

Drawing and sketching portraits from a young age, he learned coloured pencil techniques from his grandfather **Larry Patterson**. Even today, the artist receives ongoing guidance from his extended family, who represent a who's who of some of the best painting to come from Australia's north west over recent decades.

"**Yunkurra (Billy Atkins)**, my *nyamu* (grandfather), he's guiding me about what I can paint and share. My closest family is the Taylor mob: Uncle **Muuki, Wokka**, and **Ngalangka**. They help me too." Cyril is the grandson of deceased senior Martu artist **Pinyirr**, and shares a particularly close affinity with his grandmother, **Bugai Whyoulter**, with whom he has collaborated prolifically in recent years.

In addition to his solo practice, Cyril has proven a driving force behind a number of significant cultural projects that have helped invigorate Martu painting in recent years. This includes the recent *Pujiman* collaboration between Martumili and Spinifex Hill Artists in South Hedland, which facilitated the exchange of knowledge between leading Pilbara Art Centres' emerging artists and their *Pujiman* (desert-born) elders. The collaboration consisted of a bush camp that allowed the two generations to paint together on Country. The spectacular results are currently touring Western Australia, and Cyril is now helping develop another major multi-year project in collaboration with the Kanyirninpa Jukurrpa Martu Cultural Knowledge Program.

Cyril was also the instigator of a similar intergenerational camp at the significant Martu site of Wantili, a soak and claypan near Well 25 on the Canning Stock Route. "It's important, that place," he explains, "out a long way from Newman. We drove out to Pungurr one night and camped out, and then going to Wantili with the elderly people. Old ladies. **Jakayu [Biljabu]** and **Kumpaya [Girgaba]**, them two aunties told me a story about dreamtime and how important Wantili was. People from all over the place could come there for the initiation ceremony."

The site proved the catalyst for a major series of collaborative works with his grandmother. "Bugai always tells about Wantili because she grew up around Wantili. She saw whitefellas there for the first time, Canning mob when they were travelling up and down the stock route with the bullock. She was a young girl... They were travelling making the road, Canning and his drovers. They were running away from those whitefellas, watching them from a long distance."

The resulting solo and collaborative works showed at Paul Johnstone Gallery last August, and the pair had a work in the 2018 National Aboriginal & Torres Strait Islander Art Awards (NATSIAA). **Paul Johnstone** notes the distinctive energy of the collaborative works produced by the pair on Country; a sense of immediacy he compares to the *en plein air* tradition. While noting the project's commercial success, Paul also points out its peculiarities: collaboration between two Aboriginal artists of such different age, artistic experience, and opposite gender is not common, and reflects how such cultural delineations are less strict for Martu than in different Aboriginal nationalities. He also notes the integral support of Martumili Artists for such innovative and potentially fraught projects.

After a watershed year in 2018, Cyril now intends to "...learn more. I'm slowly learning about myself, who I am as an Aboriginal Indigenous man and an artist. Not many men that are artists at Martumili," he notes.

Last year, Cyril was the feature artist for Martumili Artists at Darwin Aboriginal Art Fair, which will take place again this year from 9 to 11 August. Cyril's recent works are available directly from Martumili Artists in Newman, WA, and Paul Johnstone Gallery, Darwin, NT.

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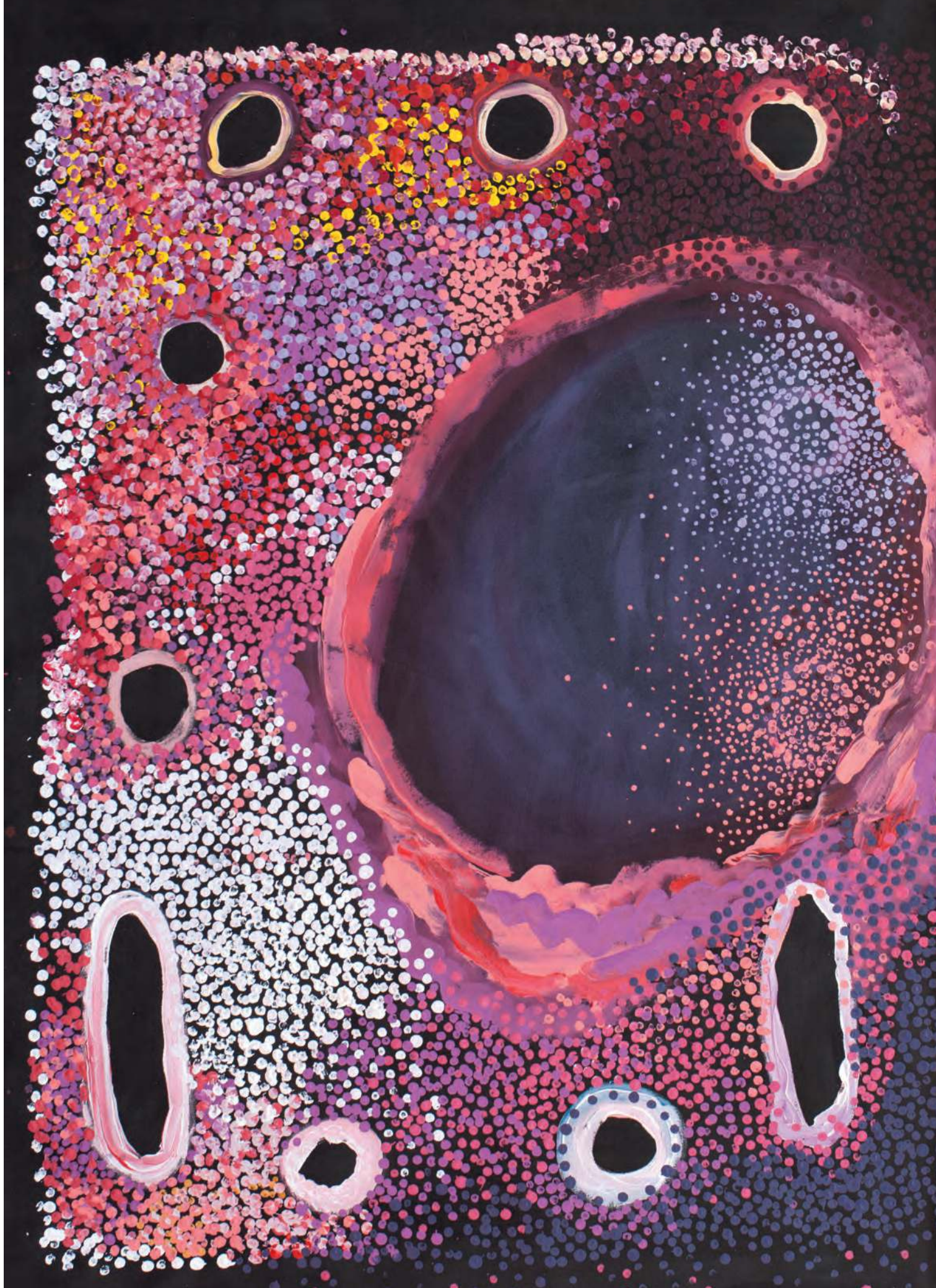
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1 Cyril Whyoulter, *Untitled*, 2017. Acrylic on canvas, 121 x 91cm.

2 Bugai Whyoulter & Cyril Whyoulter, *Wantili*, 2017. Acrylic on linen, 152 x 152cm.

COURTESY: THE ARTIST



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Q + A

LORRY WEDDING-MARCHIORO

INFORMED BY QUANTUM PHYSICS, THE PLAYFUL KINETIC SCULPTURES OF **LORRY WEDDING-MARCHIORO** CAN BE ENJOYED EVEN BY THE VERY UNSCIENTIFIC.



1 Lorry Wedding-Marchioro, *String Theory*, 2018. Welded & painted steel, 2300 x 1600 x 450cm. Photo: Bridgette Minuzzo

2 Lorry Wedding-Marchioro, *Entanglement*, 2016. Welded steel, automotive paint, 2600 x 200 x 720cm.

COURTESY: THE ARTIST



How would you describe the style of large-scale sculpture you create?

I am a sculptor who tries to bring a sense of play into the work I create. Inspired by quantum physics and the observer effect, I endeavour to imbue my work with the qualities of spontaneity, randomness and fluidity to create sculpture that is playful and interactive in nature.

What is your studio like?

It is quite basic – just a large shed – but with the doors wide open I am surrounded by the sights and sounds of nature. Working in this environment provides endless inspiration; watching the wind's affect on the landscape has been the impetus for my recent kinetic sculpture work. Often the studio space gets quite hectic. The public art sculptures are large, complex pieces often created over several months and, when I also have exhibition work to be made at the same time, space is at a premium.

"It is my intention that these sculptures inspire a moment of light-heartedness."

What materials do you use?

Over the years I have developed quite a large toolbox of skills. This means I have access to a wide variety of sculptural techniques and am able to use the most appropriate material to express my ideas.

Recently I have been welding and bending steel to create an artwork for the City of Prospect, South Australia, called *Banding Together*. This colourful sculpture highlights the many cultural communities that reside in the area. Then, with my current project for the Heysen Sculpture Biennial 2019, I have been experimenting with carbon fibre, which has the

qualities of a solid material – able to be molded into a three-dimensional shape – but is amazingly light and strong. This allows me to create seemingly heavy objects that float in space.

What do you aim to achieve through your art?

I think that, like many artists, I work because it is an essential part of who I am. Although for many years the underlying concept of my sculpture has centered around the observer effect of quantum physics, I don't believe it is necessary for the viewer to have an understanding of this to enjoy the work. It is my intention that these sculptures inspire a moment of light-heartedness. I hope their playful nature gives space to step away from the cares of the world for a moment to contemplate everything or nothing!

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🌐 weddingmarchioro.net

📍 Lorry Wedding-Marchioro Artist



EYE OF THE STORM

INSPIRED BY WEATHER PATTERNS, **BROOKLYN WHELAN**'S SKYSCAPES UNCOVER THE FUTURISTIC POSSIBILITIES OF LANDSCAPE PAINTING. **MICHAEL KRUGER** WRITES.

THERE'S A STORM INSIDE Brooklyn Whelan's head. The born and raised Sydney artist, who paints mainly in acrylic, has a singular focus: the sky. In tilting his gaze upwards, Brooklyn is on a mission to re-imagine the landscape medium.

Sitting somewhere "on the fence between abstract and realism", Brooklyn creates electric skies; swirling masses of cloud broken up with angular intrusions of colour. Informed by his previous forays into the loose and fluid world of graffiti, Brooklyn – who now "prefers the grip of the canvas" to public walls – works without "any guidance".

When asked to detail where his skies originate from, he points simply to the middle of a blank canvas and notes that his pieces "take their own twists and turns". Using broad, acrylic brushstrokes that give rise to organic shapes and movement, Brooklyn's paintings are conjured from a natural, "subconscious" state. Both their content and their creation mirror the artist's fascination with the experience of watching a storm take shape and unfurl overhead.

"I love the power and romance of the storm," Brooklyn says. "You stand out in the park and let this thing roll over you."

The artist cites **John Martin**'s apocalyptic oil landscapes as a major influence on his work – but despite the influence of natural forces and 18th-century paintings, there is an undeniable futuristic streak to Brooklyn's created worlds; the sense of the organic being influenced by the human hand. Clouds are not just clouds in Brooklyn's works; rather, rising plumes seem indicative of an explosion nearby. Brightly coloured smoke acts not as a trick of sunlight, but as an abstract ode to pollution. Experimenting with neon light installations and using spray paints and oils for sharp pink lines that cut jaggedly through clouds, many of the artist's compositions hold hi-tech, sci-fi qualities. These blazing skies contain the sort of sunrise you might wake up to if you lived in the *Blade Runner* universe.

Having worked for many years as a creative director, Brooklyn acknowledges that his background in design often dictates the impeccable composition of his works, and that his studio space – which he shares with similarly heavy-hitting artists such as **Jonathan Dalton**, **Martine Emdur**, **Giles Alexander**, **Michael McIntyre**, **Gemma Avery**, **Ali Noble** and **Adrian Hobbs** – has likewise "got to be white and square".



1 Brooklyn Whelan in his (very neat) Sydney studio.

2 Brooklyn Whelan, *30,000ft and Rising B*. Acrylic on stretched canvas, 112 x 112cm. COURTESY: THE ARTIST





Leaving his job as a magazine art director over four years ago, Brooklyn mentions that he stumbled upon his unique meshing of angular and organic motifs when he was simply trying to “work out where he fitted” within the art world. There is a disarmingly self-deprecating manner in the way Brooklyn brushes off credit for his conceptual practice. Having exhibited regularly at China Heights Gallery in Sydney since 2014 – and having had shows in galleries in London, Hong Kong and Atlanta – Brooklyn’s skyscapes have quickly carved out a particular niche. With his first international solo show, *Pressures*, set to open at the Nelly Duff gallery in London this March, Brooklyn will be personally accompanying his Sydney-born clouds to the other side of the world. Those in the United Kingdom might take solace in knowing that the artist will be bringing his weather with him as well.

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3 Brooklyn Whelan’s skyscapes electrifying the walls of China Heights Gallery, Sydney.

4 Brooklyn Whelan, *Alpine System C*. Acrylic on stretched canvas, 112 x 112cm.

5 Brooklyn Whelan, *Searching for Long Range Comms A. B. C.* Acrylic on stretched canvas, 112 x 112cm.

COURTESY: THE ARTIST



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Q + A

ELISE RASPANTI

DIGITAL ARTIST **ELISE RASPANTI**
 CREATES COLOURFUL WORKS USING
 NON-TRADITIONAL METHODS, WITH
 PHOTOSHOP AS HER PAINTBRUSH.

**What were your first experiences with art?**

I fell in love with art from a young age. I was very into sketching and drawing. As a child I spent my afternoons sitting out on my veranda sketching this little olive tree in my backyard. One of my first memories was when I received a hat with a colourful abstract version of the Sydney Opera House as a gift. I'd spend my time drawing the Opera House over and over again, until one day my parents decided to finally take me to see it in person. Apparently, I cried – not because I finally saw my drawing come to life, but because the Opera House wasn't colourful like the picture on my hat.

How do you like to work?

It sounds like a broken record is playing *[laughs]*.



1 Elise Raspanti, *In The Valley*. Digital painting, 100 x 100cm.

2 Elise Raspanti, *Protea Oasis*. Digital painting, 100 x 100cm.

COURTESY: THE ARTIST

I tend to get stuck on one song I love while I am creating an artwork. The song usually inspires me to create, so I have the song on repeat. I can happily be listening to the same song for hours! It must drive my boyfriend mad. My last few artworks were designed with either **Matt Corby** or **Maggie Rogers** playing in the background.

As a digital artist, the materials you use aren't traditional. Can you run us through them?

A Wacom Pen tablet and Adobe Photoshop. I am a digital artist so everything is created on my computer (and it's mess-free!). My career as a graphic designer led me into the digital art world. Working to briefs is too restrictive so I found an outlet where I can be creative with no limitations.

How does each work begin?

I like to gather a bunch of images that I love at the time; it could be a pattern from a bathroom tile, a photo that I took of a plant, or colours from an artwork I love. I put this all into Adobe Photoshop and start off with a massive collage, then I add in some painted layers to join it all together. I then use a preset button in Photoshop which meshes all my layers into one main artwork. (A preset is a premade button with effects I have recorded myself doing, so it then remembers all of this in a click of a button, like a speed dial button on a telephone!). Finally, I break down all the layers and start editing by adding in more paint strokes with my Wacom Pen. Instead of a computer mouse, I have a pen that controls my cursor on the computer and makes it easier to paint.

Who are some of the artists that inspire you?

I'm inspired by a few Australian artists: **Annie Everingham**, **Emma Cleine** and **Maggi McDonald**, to name a few.

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S O U L *of the* *M O U N T A I N*

WORKING BETWEEN HER ORIGINAL HOME IN AUSTRALIA AND HER ADOPTED ONE IN AUSTRIA, ARTIST **JESSIE PITT** CREATES DRAMATIC, LARGE-SCALE MOUNTAINSCAPES THAT CONSUME THE EYES AND THE SENSES. **KATIE MILTON** WRITES.

IT MAKES SENSE that Melbourne-born artist **Jessie Pitt** is drawn to the drama of mountain landscapes – or, as she calls them, “the soul of the earth”. Having skied since the age of three, on the completion of her art studies in Melbourne she began to follow the snow between Austria and Australia, working as a ski instructor, coach and back-country guide. The mountains have been her muse ever since.

“I am inspired by the mountains where I live; all the days and time that I spend up, on and in the mountains; the light, the changing moods, weather and seasons,” Jessie tells *Art Edit*.

Much like the slopes, art has always been present in Jessie’s life. Her father was a graphic artist and she recalls receiving beautifully hand-painted watercolour cards from her English grandmother on birthdays

and at Christmas. Spurred by a childhood spent visiting art galleries and museums, Jessie went on to complete a Visual Arts course at TAFE and an Associate Diploma of Visual Art with a major in Printmaking. Today, she consistently exhibits at home and internationally, and her work is held in private collections throughout Europe, Australia and the United States.

At present, the peripatetic Jessie creates from her living space among the snow-capped mountains of Tirol, a famed ski region fondly known as the heart of the Austrian Alps. Her chosen materials are the result of constant travels between Australia and Austria: the luggage limitations mean that she can only utilise what will fit in her checked baggage. “At the beginning I used only paper [but] in the past few years I have been experimenting and using texture,” says Jessie.



1 Jessie Pitt, *Endure*. Charcoal, ink & acrylic on canvas, 130 x 196cm.

2 Jessie Pitt, *Here Now Yesterday*. Graphite & acrylic on canvas, 145 x 90cm.

3 Artist Jessie Pitt in her studio.

4 Jessie Pitt, *Last Storm Inside*. Graphite, ink & acrylic on canvas, 152 x 79cm.

COURTESY: THE ARTIST



Before she begins drawing, the artist intentionally crumples the un-stretched canvas. The consequent creases add a naturalistic texture to the slopes of the mountains. She then works either at a desk or on the floor, building layers of graphite, acrylic, ink and sometimes charcoal to give her mountains depth and translucency. “When I am in a flow it can keep going – even from one artwork into the next,” says Jessie, who often works late into the night. Music aids in her process, allowing her to focus on the intricate detailing of the peaks and the subtleties of her monochromatic colour palette.

Recently, Jessie has painted larger works. “This is connected to my desire to create immersive spaces for people to enter; to create an atmosphere that is not just seen but felt,” she says. While she remains tight-lipped about details, stay tuned for an exciting upcoming summer project in Austria this year. “I am not trying to present a mountain portrait as such, but it is a goal of mine to convey the soul of a place,” she says.

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The ***RESPONSIVE*** ***SURFACE***

IN HER FLOWER-COVERED STUDIO ON THE SYDNEY COAST, **TRICIA TRINDER** USES BEESWAX TO CREATE GLOSSY, TACTILE DEPICTIONS OF THE HORIZON THAT EXCITE MORE SENSES THAN ONE. **KATIE MILTON** WRITES.

IF YOU LOOK closely at **Tricia Trinder's** atmospheric ocean horizons you might be surprised to find that they are made from beeswax. The exact method is called encaustic – a term that the Sydney-based artist stumbled upon when she was researching the medium back in 2009.

“I instantly became obsessed with it. I loved the process of making my own medium; the smell of the beeswax melting, measuring and mixing and playing around to find out what it could do,” says Tricia.

The technique involves the artist heating beeswax and mixing it with damar resin before adding a coloured pigment to the paint. Using a brush, she then builds layers of wax paint, fusing each layer together using heat as she works. For Tricia, the unpredictability of the medium and the tactility of working with hot wax has instilled a love for the form and eventuated in years of experimentation. “And I love the fact that my artwork has this beautiful, subtle, long-lasting aroma that wafts from its place on the wall,” she adds.

“My artwork has this beautiful, subtle, long-lasting aroma that wafts from its place on the wall.”



While she only discovered the technique later in life, for Tricia, art has always been present. Her childhood in the United Kingdom was spent in the constant thrall of drawing – a creative passion that has continued well into adulthood. After finishing school, Tricia worked in Paris as an artist's assistant and fell in love with the idea of being an artist. Now, creating from a converted shed surrounded by wisteria and jasmine at her home on Sydney's north shore, she is practicing her dream.

She finds inspiration in the ever-elusive horizon and the changing colours and textures of the ocean. "For myself, the horizon means a sense of space, freedom and being able to breathe," she says. In her

most recent *Horizon* and *Porthole* series, Tricia cleverly creates the illusion of distance using light and dark, the blended hues in the sky reflected in the textured ocean waves.

"Encaustic lends itself beautifully to images of water because the natural element of beeswax reflects the natural texture and translucency of water – also the unpredictability of how the wax responds each time I fuse the colour on the surface," she says.

Ironically, while horizons instil calm in Tricia, she creates them amongst chaos. "Encaustic is a very messy process and my space reflects this – lots of wax on the floor, inspiration stuck to the walls, CDs littered everywhere and blue pigment dust over everything!"





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📘 Trinder Designs

📷 [tricia.trinder](https://www.instagram.com/tricia.trinder)

1 Tricia Trinder, *New Horizon 75*. Beeswax, damar resin & dry pigment, 33 x 33cm.

2 Tricia Trinder, *Porthole Horizon 98*. Beeswax, damar resin & dry pigment, 40 x 40cm.

3 Tricia Trinder, *Oh, The Possibilities*. Beeswax, damar resin & dry pigment, 100 x 100cm.

COURTESY: THE ARTIST

Q + A

MARY DONNELLY

FROM HER STUDIO IN THE CENTRAL TABLELANDS OF NEW SOUTH WALES, ARTIST **MARY DONNELLY** CREATES TRANQUIL TABLETOP LANDSCAPES.



Can you tell us a bit about yourself as an artist?

In talking about myself, one would have to begin by acknowledging my artistic family tree. **T.S. Eliot** once wrote: "An artist cannot help being influenced", therefore one should subject oneself to as many influences as possible in order to escape from any one influence. Many artists are part of my family tree. I look to **Giorgio Morandi, Richard Diebenkorn, Ben Nicholson, William Scott** and the drawings of **Edgar Degas**. I began my formal training at TAFE New South Wales, then the University of Western Sydney. I look back with fondness at my education to a teacher who has since passed away. **David Wilson** would say to his students in his quiet, gentle way as they stood struggling in front of their easels: "You know more than you think you know".

Do you adhere to any particular genre?

Mainly still life. Landscapes on a table, I call them. There is a narrative present on the table. I invite the viewer to explore the space,

engage with it and the objects on the table. My artistic language is the exploration of time and how the representation of time can be used to explore an aspect of painting; time experienced rather than measured.

What is a typical day in the studio like?

My studio is based in the Central Tablelands of New South Wales. I share it with Pele, my adopted Russian Blue cat. Long ago I tried to establish a good working practice, setting aside certain hours to work in the studio. So far this is working as it sets down regular time periods for my studio work, be it time spent in front of the canvas or time spent in study and research. As for being creative – well that is another matter. When the work is going well it is a joy to come in every day and pick up the brush. When it is not, then it is a matter of establishing where it is failing. A number of paintings are often worked on at the same time, until one demands my full attention. Sometimes it is necessary to move away and turn the work around so that it is not visible. I let it rest there until I feel I can look at it with fresh eyes.

You've been practicing as an artist for many years now. How has your process evolved over time?

A quote attributed to **Leonardo da Vinci**: "Painting is an exercise of the mind. The artist re-invents reality". This is akin to freedom. There is a new freedom of expression that has found its way into my still life pieces; there is a loosening in the way paint is applied. My oil paints sit in their box, as I have recently discovered the ease of acrylic. I will go back to oils eventually as they have a certain quality that acrylics cannot give me, but at this particular moment I find that acrylics are the way forward.



1 Mary Donnelly, *Lemon and 3 Pears*. Oil on canvas, 72.5 x 98 x 2.5cm.

2 Mary Donnelly, *Mangroves*. Mixed media on canvas, 39.5 x 30cm.

COURTESY: THE ARTIST

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Q + A

BIANCA ESSIG

THE BRIGHT AND INTUITIVE PAINTING STYLE OF **BIANCA ESSIG** IS INSPIRED BY HER NATURE-RICH HOME ON QUEENSLAND'S GOLD COAST.



How would you describe your style?

I paint large, vibrant works of art that depict the natural world. My style of painting is somewhere between abstract and impressionism.

Where do you create your works?

I am based on the Gold Coast in Queensland. From the beautiful waterfalls in the hinterland to the pristine beaches, it's a very inspiring place to live.

How does each work begin?

I generally get a vision in my mind of what I want the painting to look like and the feeling I'd like it to represent. I paint very intuitively and don't like to sketch too much on the canvas before diving right in to the painting. My cat Sage also keeps me very centered in the studio; she loves to watch me paint.





What are your go-to materials?

My favourite mediums to use are oil and acrylic paints. There is something about the texture and colour of those materials that I just really enjoy working with.

You just launched a new website earlier this year. What can people find there?

People can find my work on my website. I have limited edition archival prints now available as well as some of my original paintings.

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1 Bianca Essig, *Dusk*. Acrylic on canvas, 102 x 102cm.

2 Bianca Essig, *Passing Storm*. Acrylic on canvas, 91 x 122cm.

COURTESY: THE ARTIST



ETERNAL REINVENTION

A REGULAR PARTICIPANT IN THE HIGH-PROFILE PUBLIC EXHIBITION *SCULPTURE BY THE SEA*, **DENISE PEPPER** CREATES LARGE-SCALE SCULPTURAL WORKS THAT ARE UNDERPINNED BY A WORLD OF INTRICATE DETAIL. **KATIE MILTON** WRITES.





WHEN WEST AUSTRALIAN artist **Denise Pepper** completes a project, she cleans out her studio and covers all of the workbenches with large sheets of white paper. This, says the artist, “cleanses my mind and allows for new ideas and projects to take seed in my thoughts.” It makes sense then that her research-led sculptural practice is so rich in technique and varied in subject matter: she always starts from scratch.

“I begin with considerable research and a collection of images to trigger ideas and concepts. I use mood boards when I can,” Denise explains. “My work is consistently diverse and challenges me to explore new ideas through experimentation.”

The artist’s large-scale works, brimming with detail, are likely recognisable to those who have visited the annual outdoor exhibition, *Sculpture by the Sea*. In 2017, Denise scooped the coveted Emerging Sculptor Scholarship at this high-profile event when she exhibited her hand-embossed boat sculpture, *Leaden Hearts*, at the Perth iteration. The intricate fibreglass sculpture references the harsh journey endured by female convicts on the First Fleet

and the namesake love tokens that were inscribed with messages from those left behind. *Leaden Hearts* subsequently made the voyage to the sparkling stretch of coastline along Sydney’s eastern suburbs for *Sculpture by the Sea* in Bondi.

Just last year, the artist had a second work – a reflective steel sculpture entitled *Waiting In The Wings* – installed on a grassy knoll at *Sculpture by the Sea* in Perth as a striking symbol of hope for a better future.

For Denise, her artmaking practice and family life are entwined. She often has her grandchildren experimenting alongside her in the hope that she will instill the same love of art that her grandmother, a self-taught painter, inspired in her. And it’s not just her grandchildren who Denise welcomes into her studio. She also generously extends the space to emerging artists and students from Edith Cowan University, where she works as an arts technician and sessional lecturer.

Currently, Denise is busy preparing her submission for the 2019 edition of *Sculpture by the Sea*. This time, the artist’s continual process of reinvention



has led her to the creation of *SEQUIN_tial Reflection*, a large-scale kinetic work that will sit and respond to the environmental conditions along Perth's Cottesloe foreshore.

"[My studio in Perth] is a major part of my home and is deliberately set up to be comfortable and inspiring, giving me a sanctuary in which to complete my art," says Denise. This private sanctuary is especially positioned to overlook the artist's garden and is outfitted with lush tones, patterned rugs, and an eclectic collection of objects and images.

A self-confessed "24/7 creative", the artist is often in her studio from early in the day and works on multiple projects at once. For large-scale sculptures she begins with a smaller maquette to experiment with her ideas in a low-risk setting.

"I have always considered myself a maker and enjoy creating art for public sculpture exhibitions as well as specialised, hand-crafted art works. My current practice is primarily focused on works that translate textiles-based research into handcrafted art," she says. "My work is often labour-intensive

1 Denise Pepper, *Waiting in the Wings*, 2018. Aluminium & stainless steel, each wing 1500 x 2500 x 1.6cm. Photo: Richard Watson

2 Denise Pepper, *Leaden Hearts*, 2017. Hand-embossed copper shim, copper rivets & nails, fibreglass, timber & paint, 370 x 150 x 60cm.

3 Denise Pepper, *Perlee Tableau*, 2018. Pate de verre glass, 37 x 89 x 2cm. Photo: Graham Hall Photography

COURTESY: THE ARTIST

and I am meticulous in the making process, whether I am hand-crafting copper shim or applying layers of frit glass into molds. My work is delicate, complex and unapologetically decorative."

These decorative details form the core of Denise's practice; a dedication to the exploration of patterns, structures and concepts from a feminine perspective.



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“My work is delicate, complex and unapologetically decorative.”

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denisepepper.art

Denise Pepper Art

denisepepperart

4 Denise Pepper, *She Sailed the Seven Seas*. Pate de verre glass, glass rods, glass beads, found objects, steel, timber & crystals, 300 x 200 x 100cm. Photo: Graham Hall Photography

5 Denise Pepper, *Gas Flushing*, 2017. Pate de verre glass, 300 x 220 x 300cm. Photo: Graham Hall Photography

COURTESY: THE ARTIST

Q + A

DEBBIE PARKER

ARTIST **DEBBIE PARKER** IS A MASTER OF MOVEMENT, TRANSFORMING HER CANVASES INTO MAPS OF FOCUS AND DISTORTION THAT CAPTURE THE FLIGHT OF BIRDS.



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**How would you describe your style?**

My paintings and drawings express movement and light play on Australian landscapes and birds. It's a short-hand of mark-making techniques: quick, gestural strokes to explain familiar forms with colourful transparent layers that add depth.

Did you have formal training as an artist?

I've been an artist for more than 25 years. While living in Canberra I had a fantastic opportunity to study practical painting techniques taking night classes at the Canberra Institute of Art. I came away with an adventurous attitude about experimenting with water-based mediums and taught myself to apply that to the subjects I love.

What materials do you prefer to work with?

I work with pastels or charcoal for my drawing and acrylics for my paintings on linen. I love the soft, painterly effects you can get. Sometimes I use both pastel and acrylic paint as mixed media on linen with multiple transparent layers. The two mediums are very complementary together. I use acrylic varnishes in the layering process to make the surface robust.



1 Debbie Parker, *Kingfisher*. Acrylic on linen, 61 x 91cm.

2 Debbie Parker, *On The Way to Powerful Owl Track*. Acrylic on linen, 76 x 76cm.

3 Debbie Parker, *Cockatoo Tree*. Acrylic on linen, 76 x 101cm.

COURTESY: THE ARTIST

What are some themes in your recent work?

Recently I have been extending the Australian bird compositions I love so much to show the movement of birds. The backgrounds mimic abstract light distortions as if referencing effects of the camera obscura. The birds emerge from the surface as the final layers are applied.

Where can we find your work?

I have had an annual solo exhibition almost every year in Brisbane since 2007. I have gallery representation north of Brisbane at David Linton Furniture and Timber Works Gallery, Maple Street, Maleny and in Main Street Montville at Makersville.



SILENT DIMENSIONS

GEOFF TODD AM BELIEVES ART IS THERAPEUTIC FOR THE VIEWER, NOT THE ARTIST.
HE TALKS TO **STEPHANIE VIGILANTE** ABOUT WORKING ALONE AND IN SILENCE.

VICTORIAN-BORN ARTIST Geoff Todd's father, a dairy farmer, would spend his morning tea break completing crosswords in the daily newspaper, sketching in the margins as a way to resist young Geoff's chatter. It was from here that Geoff's own artistic flare took flight.

His first solo exhibition was held in 1969 in Melbourne, when the artist was just 18 years of age. In 1984, he and his partner (artist, **Janette Lucas**) moved to Maningrida in Arnhem Land in the Northern Territory. They loved the land so much that they purchased a studio there, as well as a second studio in Ararat, Victoria. "We work between the two cities," he tells *Art Edit* of his current practice.

To this day, Geoff says he continues to glean inspiration from the land, entering a meditative state while on the 4,000-kilometre drive between studios, which he prefers to do in silence. He works in the same way. "When struggling with aesthetic decisions, emotions, conceptual reasoning and a host of other possible issues, the very last thing I need when working is noise or company."

Many of the artist's drawings, paintings and sculptures draw themes from literature. "I have always been fascinated with the idea [of]: 'Is the image in my mind's eye the same as [in the imagination of] another reader?'" he says.

Geoff works in a figurative style with mixed media (acrylic and charcoal, oil on canvas, and pastel) mostly from life and live models. "The model in the beginning is a stranger watching me work, which just adds to my anxiety," he says. While Geoff's art reflects real life, he makes clear that he does not subscribe to a photorealistic style. "I am very conscious that worshipping objects is not enough if we are making art," he explains.

Most recently, Geoff has been working on two series. For the darker of the two series, *Marathon Runners*, the artist worked closely with two young women who have come through adversity with a strong and optimistic outlook on the world.

The lighter series is a study in black and white. "It began with a portrait I made of an Indonesian fashion designer, **Nonita Respati**, who came to stay with us," Geoff says. From this the *Black Dress* series was born, comprising paintings of black and white dresses that will be printed on fabric and used by Nonita in her 2019 winter collection.

Geoff's work has travelled far, to exhibitions in Indonesia, Singapore, Macau, Hong Kong, Italy, France, the United Kingdom, Austria and the United States. This far-flung success has given rise to a book about the artist entitled *Looking North. The Art of Geoff Todd: Outsider, Maverick & Humanist*.



1 Geoff Todd working in his studio.

2 Geoff Todd, *Run Rabbit*. Acrylic on canvas, 122 x 150cm.

3 Geoff Todd, *Splash Dress*. Acrylic & charcoal on canvas, 168 x 122cm.



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4 Geoff Todd, *Run*. Acrylic & charcoal on canvas, 183 x 91cm.



5 Geoff Todd, *Infinity in Blue*. Acrylic & charcoal on canvas, 167.5 x 122cm.



6 Geoff Todd, *Black Glove*. Acrylic & charcoal on canvas, 128 x 80cm.

Q + A

FIONA HENDERSON

THE MELANCHOLIC STYLE OF ARTIST **FIONA HENDERSON** SITS ON THE BOUNDARY OF THE PHOTOGRAPHIC AND THE PAINTERLY.



What does your art practice involve?

For the last year I've produced photographic images that look very close to paintings; that push the boundaries between the two mediums. My subject has been melancholia, an old-fashioned subject that is very relevant today as we all need a bit of relief from society's relentless push for perpetual happiness. I have been creating images that reflect the sadness and loneliness inherent in melancholia, but which are also beautiful because we should stop thinking about sadness as a negative emotion.

How long have you been practicing as a full-time artist?

I live in Newtown, a suburb in Sydney's inner west. Newtown, with its diverse and tolerant community, is embedded in my identity as an artist. I used to practice as a lawyer and started painting about 20 years ago. I had wanted to be a full-time artist for many years. Finally, I went to the National Art School in 2014 to do my Bachelor degree and then continued straight on to a Master of Fine Art which I have just finished. I am much prouder of my MFA than I ever was of my legal qualifications!

What is the atmosphere like in your studio?

Like all artists I watch the world for those unexpected, often unnoticed moments that can lead to new thought processes going in weird directions. When I am working in my studio I generally listen to music. Because I have been sharing space with other artists, I use earphones and stream music from my phone. Inevitably I sink into my work and forget that other people are around and start singing along, just quietly as a sort of unconscious meditation. Eventually I realise what I am doing and feel sorry for my studio buddies because I don't have a great singing voice *[laughs]*.

What have you been working on recently?

For the last two years I have been working to develop my own visual idiom in the still life genre with a mixture of photography and digital painting. I have photographed distorted objects,



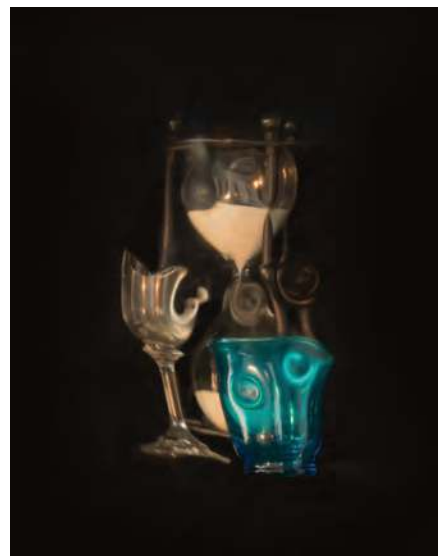
Fiona Henderson, *Melancholia #5* (detail).
Giclée print on Hahnemuhle photo rag, 90 x 65cm.



Fiona Henderson, *Melancholia #67* (detail).
Giclée print on Hahnemuhle photo rag, 90 x 65cm.



Fiona Henderson, *Melancholia #19* (detail).
Giclée print on Hahnemuhle photo rag, 90 x 65cm.



Fiona Henderson, *Melancholia #23* (detail).
Giclée print on Hahnemuhle photo rag, 90 x 65cm.

floating alone in a dark space, to explore themes of loneliness and sadness. I have also worked to make my images very beautiful, both to explore the seductive nature of darkness and to pay homage to Dutch painters like **Rachel Ruysch**, who could make objects glow against a dark background.

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Q + A

MEG LEWER

WORKING FROM HER STUDIO IN A ROCK FACE ON THE NEW SOUTH WALES COAST, ARTIST **MEG LEWER** CREATES SWIRLING INK-BASED WORKS WITH POETRY TO ACCOMPANY THEM.



Is there a particular place that influences these delicate, dream-like works?

Growing up in Brewarrina, my art has been influenced by many childhood memories of the harsh Australian outback. Relocating to the Central Coast [of New South Wales] five years ago, I am finding a softness and difference of light coming into my work as we are surrounded by so much water and greenery here.

What is your studio like?

It has been hand-hewn from the solid rock face on which my house is built. I actually descend through a trapdoor in the lounge room floor! It faces across the water and I love to see the tall sailing ships slip silently by my window.

When do you feel your most creative?

I'm most creative in the early hours, working on two or three pieces at a time and listening to a 1950s station on my old radio. Often ideas will come to me in the middle of the night, so I keep a pad and paper beside my bed to scribble these down.

Is there are particular material you favour?

After many years of experimentation with watercolours, pastels and oils, I felt my work had no magic or mystery – then I stumbled across the relatively non-traditional medium of spirit-based Inks. They add a vibrancy and movement to my work. These inks swirl and move of their own accord, but they need manipulation and control to reign in their playfulness and allow me to echo the spirit and aura of the subject. They are simply magic!

How exactly do you manipulate these inks?

They are applied in a manner very similar to watercolour as the alcohol acts in a similar manner to the water. I begin with a wet wash for the sky, letting the colours blend, swirl and settle where they may. Then small brush strokes are applied. Pushing the boundaries, like the pioneers of watercolour once did, I sometimes use a palette knife, cling wrap, tangible fibres, ripped paper and even old torn onion bags.



1 Meg Lewer, *Cliffs of the Ocean*. Ink on prepared board, 60 x 60cm.

2 Meg Lewer, *Hidden Cottage by the Sea*. Ink & mixed media on board, 60 x 60cm.

COURTESY: THE ARTIST

What themes are evident in your work?

I like to include a poem with my work, as an explanation of how and why this painting was created; to remind us all of the ghost fishing nets that silently patrol our oceans, deforestation, early Australian history, the medicinal purposes of dried seed heads, or whatever it may be. Maybe I was a teacher in another life.

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Q + A

STEF TARASOV

OIL PAINTER **STEF TARASOV** CREATES BUCOLIC STILL LIVES FROM A REPURPOSED SHEARING SHED, WHERE SHE WORKS TO TURN EVERYDAY OBJECTS INTO THINGS OF RECOGNISABLE BEAUTY.

**What kinds of subject matter are you drawn to?**

I love to explore the familiar: the everyday moments that you wouldn't think twice about, let alone see beauty in. From the history of art, we all know that a vase of flowers or a nude figure can be things of beauty, but what about your nana's old Mixmaster? How about that overindulged bloke sunning himself in the dam? I am moved by – and compelled to paint – the everyday and the banal to show its form and beauty.

Where do you create your pieces?

My studio was an old shearing shed in its past life. It's a dodgy old thing, but it has wonderful light and great big barn doors that let in the breeze. I'm surrounded by the wonderful sounds and colours of the bush.

Is there a particular place or circumstance you derive inspiration from?

When I'm out alone in the bush. At first it seems very quiet without the constant background noise of the people, traffic and phones that we are all used to – but then you tune in to the music of the bush and it is so alive and energising.

How does each piece come together?

I start by making a few charcoal sketches to loosen up. Each sketch is a way to get know my subject – and to turn off the inner critic. As I sketch, things start to come together and I just can't wait to get stuck into it with my oils! I prepare the canvas with a couple of coats of gesso, then a very light wash for a base coat. I use good-quality oil paint, with a touch of linseed if I really need to thin something out. From there, I paint the tones and shapes quickly and loosely without any under-drawing, building up the image with very energetic and expansive strokes. By the end I feel I have run a marathon and reach for a glass of red (or numerous glasses of red) when the painting starts to come together, generally just as the sun goes down.

Is there any particular message you try to embed in your practice?

Everyone and everything has a story – just look a little closer and you will find it.



1 Stef Tarasov, *Florence of Goonengerry*. Oil on canvas, 91 x 91cm.

2 Stef Tarasov, *The Catch*. Oil on canvas, 41 x 51cm.

3 Stef Tarasov, *The After-After Party*. Oil on canvas, 56 x 56cm.

COURTESY: THE ARTIST

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NORTHERN DREAMING

FROM HIS STUDIO IN A PICTURESQUE VICTORIAN SPA TOWN, ARTIST **ALLAN WOLF-TASKER** LETS HIS IMAGINATION TAKE HIM TO THE RUGGED NORTHERN TIP OF AUSTRALIA, CAPTURING ITS ISOLATED BEAUTY ON HIS VAST AND CALM CANVASES. **HELEN MCKENZIE** WRITES.



AS CO-OWNER of Lake House Lodge in Daylesford, a picturesque country town 100 kilometres northwest of Melbourne, artist **Allan Wolf-Tasker** lives amongst a landscape that is sought out by city-dwellers looking to get away from it all. The idyllic countryside of springs and lakes has consistently captured the artist's attention, alongside other stretches of Victorian coast such as the Great Ocean Road and Port Phillip Bay. But Allan has his own ideas about getting away from it all. It is a landscape far-removed from his southern hometown, in the far northern reaches of Australia, that has recently crept under the skin of the artist.

"The opportunity to fully exploit the colour palette proved too tempting," Allan explains to *Art Edit* of his recent shift of focus. "It also offered the chance to explore the vigorous brushwork that has been a bit rampant in the studio of late."

Experimentation with colour and brushwork are evident in Allan's new works, but the process is tried and true over decades of artistic practice. Allan says, "Everything begins with a thumbnail sketch. A careful drafting process comes next, then under-painting, blocking, or the scrubbing-on of basic colours. Next is a meditation of layering on colours. This can take some time, but I can't rush it. I never know when I'll be done until it's done. In a sense the subject matter is secondary to the finished effect. I spend considerable time observing, recording and then drafting each image onto the canvas."

Allan's paintings may take him on a flight of imagination to the tip of the

1 Allan Wolf-Tasker, *Sand Dune*, 2017. Acrylic on Belgian linen, 107 x 107cm.

2 Allan Wolf-Tasker at work. Photo: Sharyn Cairns

3 Allan Wolf-Tasker, *The Boulders at Stewart Creek*, 2018. Acrylic on Belgian linen, 214 x 122cm.

COURTESY: THE ARTIST



country, with all its ruggedness and isolation, but in his studio it is another story. "The studio is the best shed you could ask for, set in the fern gully at Lake House. It is full of paintings, paraphernalia, articles of inspiration, vinyl records, music, a soft chair, drafting equipment, and sometimes a dog. Hotel guests pop in and say hello. Some of them stay and we enjoy a drink in the late afternoon sun."





“In a sense the subject matter is secondary to the finished effect. I spend considerable time observing, recording and then drafting each image onto the canvas.”

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Allan Wolf-Tasker, *Dixon's Inlet*, 2017.
Acrylic on Belgian linen, 122 x 122cm.
COURTESY: THE ARTIST

Q + A

BENJAMIN JOHANSEN

TO CREATE HIS BRIGHT AND METICULOUS CANVASES, **BENJAMIN JOHANSEN** TAKES CUES FROM NEO-IMPRESSIONISM AND APPLIES THEM TO THE WILDLY CONTRASTING AUSTRALIAN LANDSCAPE.



Benjamin Johansen, *Water Dance*. Acrylic on linen, 92 x 204.5cm. COURTESY: THE ARTIST

Your work portrays native flora and fauna in a very idiosyncratic, abstract style. What are some of the influences that inform your practice?

I work primarily with acrylic paint to create mostly organic stratified coloured patterns and movements. One of my creative influences is the pointillist style of neo-impressionism where colour, repetition and movement weave together seamlessly. This illustrates my abstract interpretation of the world. I'm continuously inspired by the contrasts of the Australian landscapes and seascapes – from sight, smell, touch and sound to the emotional senses that nature provides.

Where did you first learn to paint?

My father was a high school art teacher so we naturally learned from him. I've loved art since I was a child. Both my parents are very creative and encouraged pursuing visual arts. I've also found that completing a Bachelor of Architecture has been invaluable to my creative thought process and style.

Is there a particular time when you find you work best?

After spending time back home on the farm near Hervey Bay [QLD] or after visiting art galleries and networking with other artists.

How does each of your works begin?

If I'm working on a commission, I like to read over the client brief again and then spend a few moments visually picturing the concept and overall mood I need to work towards. Admittedly I do very little sketching beforehand. It's mostly brush straight to canvas, which has its pros and cons! I generally start from a landscape or natural object and an abstract element like a colour or texture before sketching a rough composition directly onto the canvas. I block out the composition with contrasting colours before applying the first layer of strokes. In the final part of the process I push and pull colours and tones forward by layering strokes of paint onto the canvas until it aligns with my initial concept.

Most of your works are completed in acrylic. Is there a reason you prefer this material?

I love working with acrylic paints. They're so versatile, so I can experiment with different weights and textures. They're also fast-drying which allows me to layer without worrying about smearing. They are easy to clean up and pack up so I can paint in locations away from my studio.

What is the intention behind your work, if any?

I ultimately want to make people happy by bringing my interpretation of beauty into their homes.

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EXPLODING ORGANISMS

ANNETTE RAFF IS INSPIRED BY THE CONTRASTS BETWEEN THE HARMONIOUS AND THE DISCORDANT.
STEPHANIE VIGILANTE TALKS TO THE ARTIST ABOUT HER LAYERED MIXED MEDIA WORKS.

AS A CHILD, Gold Coast-based artist **Annette Raff** would draw to keep herself entertained, tossing each drawing aside as the fun was in the ‘doing’ rather than the finished piece. “My parents joked that I drew before I walked,” she says.

That said, Annette’s pathway to becoming an artist hasn’t been entirely streamlined. She began as a stenographer and secretary before studying and working as a graphic designer. It wasn’t until she started a family that she was able to spend time at home developing her fine art practice, at which point she began teaching regular classes in painting and drawing – a career that has continued for 20 years. She has since completed a Bachelor of Fine Art and intends to focus on developing her visual art practice and exhibiting her work while continuing to tutor. Appropriately, this path mirrors Annette’s approach to artmaking. Her pieces come together as beautifully mismatched amalgams of her experiences and techniques.

“I use pretty much anything that makes a mark,” Annette explains, which includes acrylic, watercolour, ink, oil paint, collages and graphite on various papers, monotype, other hand printing techniques – sometimes even cut and paste techniques with Photoshop. “At first view, my

two-dimensional mixed media paintings could be described as kinds of exploding organisms.”

The experiences that shape these graphic explosions come, quite simply, from the world at large – “the shapes and textures in my surroundings, and organic, plant and geomorphic fragments can be seen in my work.”

The intricacies of nature and its abundance of shapes, patterns and textures inspire an exploratory approach in Annette’s collaged works. She spends a great deal of time producing drawings and textures with a variety of mixed media techniques. Some of these form the basis of her finished works, while others join the stockpile of remnants to be used later. After a process of deconstruction and reconstruction, Annette will sometimes scan her work and reassemble it using Photoshop. Most recently, she has been working on a collection of pieces that she describes as “painted, collaged, explosive arrangements”.

“These works were born of frustration,” the artist explains. “I began cutting, tearing and piecing together from what I felt were my unsuccessful pieces, playing with new arrangements and seeing how I could push my paintings further.”



2



3

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1 Annette Raff in her studio.

2 Annette Raff, *Terraqueous Unfolding I & II* (diptych). Watercolour, acrylic, ink & graphite mounted on Beechwood panel, 79 x 220cm. Photo: Murray Waite. Courtesy: Phil & Jenny Boothby

3 Annette Raff, *Walk in the Park*. Digital collage of acrylic, graphite, monotype & ink on paper, 38 x 43cm.

4 Annette Raff, *Fragments That Remain*. Watercolour, ink & graphite on Yupo paper framed & matted behind glass, 51 x 126cm
COURTESY: THE ARTIST



4



FEELINGS of PARADISE

THE AUSTRALIAN LANDSCAPE IS EVER-PRESENT IN THE PAINTINGS OF **DAVID PAVICH** – BOTH ITS LUSH COASTAL REGIONS AND ITS ARID PLAINS. HE SPEAKS TO **STEPHANIE VIGILANTE** ABOUT THE EMOTIONAL IMPACT OF THE LAND.

SYDNEY-BORN ARTIST David Pavich is drawn towards the vastness and variety of the Australian landscape. “There are the harsh, dry, arid regions of Australia, which provide an eerie atmosphere,” he says. “And other times lush regions, which generate certain feelings of paradise.”

His paintings are built up from layers of oil paint, but the road to get to the final piece differs depending on where he works. “I usually prefer to do acrylic studies on paper outdoors, mainly because of the ease of handling and fast drying speed,” the artist explains. “In the studio I usually begin on canvas with acrylic until I’m definite about the composition and colour. After that I begin to layer oil paint on top. I love the plasticity, vibrancy and

freshness of the oil colour.”

It’s this medium that helps David capture the colours of his subjects. “If I am sketching outdoors, early morning is my favourite time,” he says. “I like to be there for sunrise and see the magical colour and light of a new day dawning.” The artist hopes his work evokes an emotional response for the viewer – whether calmness, excitement or joy.

David says his passion to draw and paint stems from his childhood. Majoring in art at HSC level, his resultant painting was a finalist within the touring HSC Art Exhibition in 1982 (now known as *Art Express*). He graduated from the National Art School in Sydney in 1985 with Honours before



“Early morning is my favourite time. I like to be there for sunrise and see the magical colour and light of a new day dawning.”



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1 David Pavich, *The Winding Road (Murwillumbah)*, 2015. Oil on polycotton, 77 x 102cm.

2 David Pavich, *Sydney Harbour (Middle Head)*, 2016. Oil on polycotton, 40 x 60cm.

3 David Pavich, *Approaching Storm (Snowy River)*, 2014. Oil on polycotton, 77 x 102cm.

4 David Pavich in his studio. Photo: Yulia Grechushkina
COURTESY: THE ARTIST

moving to Paris, where he lived from 1988 to 1993. While there, David exhibited his work in galleries including Musée Adzak in Paris, the Siena Art Institute in Italy and Camden Gallery in London.

The artist is currently working on a continuation of *The Sydney Harbour* series that he exhibited in September 2017 at Gallery Lane Cove as part of a studio residency. It's a striking contrast to his previous subject matter of more isolated surroundings.

“After the exhibition, I still felt there was more to expand on in this series,” he says of its continuation.

You can view this collection and others at the artist's studio shop in Petersham, Sydney on Saturdays between 10am and 5pm, Sundays between 12pm and 4pm, or on weekdays by appointment.





COUNTRY ROSE

KERRY BRUCE CHALLENGES THE NOTION OF THE SOLITARY ARTIST, SHARING HER PASSION FOR CREATING VIBRANT FLORAL CANVASES WITH WORKSHOPS RUN THROUGH HER GALLERY IN SOUTHERN NEW SOUTH WALES. **HELEN MCKENZIE** WRITES.

THERE ARE ARTISTS who have chosen their field for the solitude it can offer and there are others for whom sharing their love of the craft is second nature. Artist **Kerry Bruce** fits firmly into the second category, demonstrating an unwavering and infectious exuberance in all aspects of her artistic life.

Kerry's work is bright, vibrant and bold. Whether she is painting abstraction, life figures, flowers or Curly the cow, Kerry uses lush paint that drips from the canvas. Colour is key. "I have a passion for colour and exploring texture," the artist elaborates. "I love to work with my tones, exploring every moment and twist and turn when I am creating."

Always in demand and with a practice that includes taking commissions, Kerry's paintings are now finding homes not just in Australia, but also in England and France.



1 Artist Kerry Bruce in her studio with her work *Bunch Of Blooms*.

2 Kerry Bruce, *BLOOMS OF BEAUTY*. Acrylic on canvas, 90 x 90cm.

3 Kerry Bruce, *Sunflowers*. Mixed media on board, 96 x 120cm.

4 Kerry Bruce, *Spring Bouquet*. Mixed media on linen, 76 x 110cm.

COURTESY: THE ARTIST



Kerry can't quite remember when she first started painting – or rather she can't remember a time when she didn't. As a little girl she loved to draw horses and other animals, sitting alongside her mother (also an artist) while she painted.

From her studio in the verdant hills of Mount Kembla on the New South Wales south coast, Kerry hosts art retreats and workshops for between six and eight students at a time. The studio, Kerry explains, has "long white walls on one side, with space for the students to work from built-in easels. On the other side of the studio there are big clear windows that overlook the paddock and the creek. It is a tranquil place to nurture and encourage other artists."

True to form, Kerry has recently added yet another artistic venture to her busy schedule: a gallery that she has co-founded in the nearby country town of Gerringong. Fern Street Gallery is a space where Kerry is able to show her own and other local artists' work, a move that sits well with her philosophy of sharing a love for art.

Despite her round-the-clock schedule, Kerry finds her happiest moments in the early morning, music playing, light streaming through the window, alone in her studio with a bunch of freshly picked roses from the garden. The artist says that her painting day starts with "coffee and a watercolour sketch to get warmed up. I abstract the flowers into my style and then it's onto the big canvas with the same approach, building up my layers and finishing with big, juicy roses with lots of paint and energy. It's when I indulge in colour, surrender to the process and let the freedom of creativity flow."










Kerry Bruce, *DAIRY QUEEN & CURLY*. Fine art prints on canvas, 102 x 102cm.

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Angus Martin in his studio.

DIARY on DISPLAY

THE FIGURATIVE PAINTINGS OF **ANGUS MARTIN** FOCUS ON THE FEELINGS THAT ARISE FROM LOVE AND RELATIONSHIPS. **STEPHANIE VIGILANTE** WRITES.



1

“I FIND BEING an artist is like having a diary for the world to view,” says Sydney-based artist **Angus Martin**. The painter – whose practice revolves around fluid figures and lines strong enough to move **Matisse** himself – uses his craft to capture the feelings that arise from love and relationships. The deep emotional resonance of these works belies a simple approach to figurative art, with Angus relying on fragmented shapes to piece together cohesive forms.

“I struggle with letting people know the true meanings behind pieces,” he admits. “But I find when I do open up and tell people the meanings, the reactions have been so positive.”

With a focus on the psychology behind colours, Angus balances dark and bright shades to strengthen the impact of his work and evoke emotions from his audience. In a recent piece for a newlywed couple, Angus worked with golden hues and seas of green to symbolise harmony, emotional healing and protection. Artworks that are equal in presence and emotional response are well within the artist’s wheelhouse.

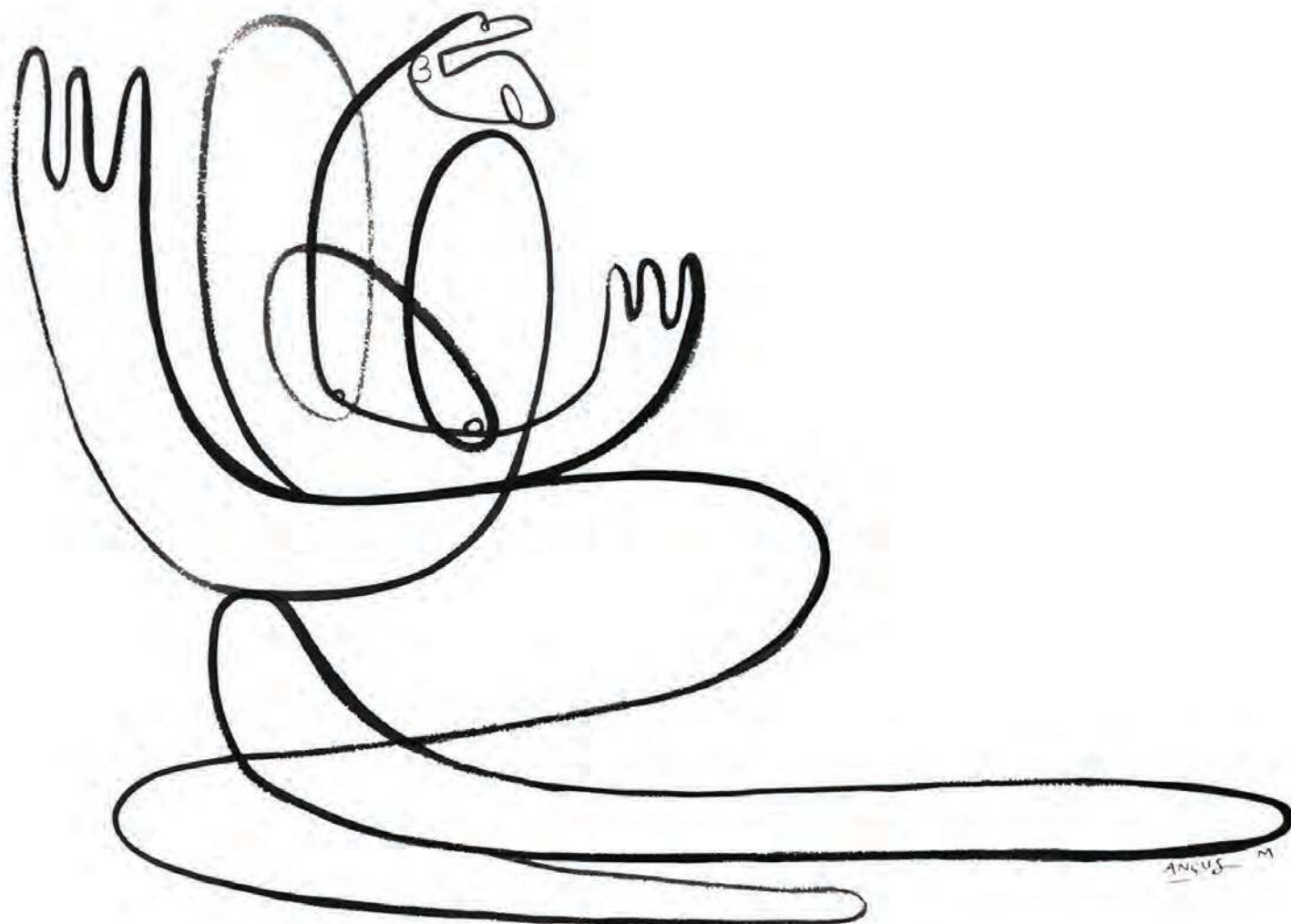
State of mind is an important factor in Angus’ process. The artist says his studio needs to be completely tidy before he begins to lay down paint on paper. “Clear space, clear mind,” he says. “I regularly burn Palo Santo wood

to cleanse my space. I’m also surrounded by plants, lots of natural light and music – always.”

Angus doesn’t just let music drift around his studio; he also channels it into his work. Many of his pieces are named after songs that have had a profound influence. “Music can resurface a lot of memories and if I am drawn to a specific lyric or tune, I’m transported to a particular time or place,” he says. To further convey this meaning to his viewers, the artist dabbles in multi-sensual surfaces, infusing his acrylic paints with essential oils that bring a third dimension to the work.

As Angus reminisces on a high school teacher who once told him that he was always daydreaming and disconnected from the real world, it becomes clear that this preoccupation with the emotional realm was present from a young age. “It’s only in the past few years that I actually started to realise that my daydream state is where my creativity is fuelled,” he muses. “It’s a place where ideas come to life.”

This year, Angus will take his daydreaming around the world. His work will be on display at the Affordable Art Fair New York 2019, Affordable Art Fair Hong Kong 2019, and this year’s The Other Art Fair Sydney.



2

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1 Angus Martin, *Wrapped In Warmth But The Lines Told The Truth*. Acrylic on Arches cotton paper, 84.1 x 118.9cm.

2 Angus Martin, *Darkest Hour*. Chinese ink on Arches cotton paper, 118.9 x 84.1cm.

3 Angus Martin, *Harmonious*. Acrylic on Arches cotton paper, 118.9 x 84.1cm.

4 Angus Martin, *Faces*. Acrylic on Arches cotton paper, 118.9 x 84.1cm.

COURTESY: THE ARTIST



3



4

Q + A

NICOLE HECKEL

MULTIDISCIPLINARY ARTIST **NICOLE HECKEL** WORKS AT THE EDGE OF FIGURATIVE PAINTING AND CERAMIC PRACTICE, COMBINING THESE DISPARATE MEDIUMS TO EXPRESS IDEAS OF DUALITY.



How would you describe yourself as an artist?

I am a figurative artist. My work is inspired by representations of human identity, expressions of emotion and the fragmented form, often entangled with undertones of human psychology illustrated through the use of many different mediums. Each unique piece is artfully transformed into a visual device that triggers ways of thinking, often displaying visual or conceptual dualities designed to create a dialogue with the viewer and their ability to relate to the work on a personal level.

When did you first begin practicing?

I am a self-taught artist who has been drawing and painting for more than 30 years. From 2012 to 2014 I decided to broaden my skills further by studying a Bachelor of Visual Arts at Southern Cross University, Lismore majoring in ceramics, a medium I had never used before.

Do you incorporate these new mediums into your practice now?

I love to use timber or ceramic materials. Both surfaces aesthetically provide elements



of duality, depicting fragility and strength. Imperfections from hand building with clay slabs, torn edges and overlapping – joined with timber's smooth surfaces that are stained with streaks of age and knot work – provide the perfect skins for my tonal depictions.

What does your process involve?

My painterly technique uses either black acrylic paint on timber or black underglaze on ceramics. My process is created through layered washes and fine lines designed to showcase the untouched material body underneath.

1 Nicole Heckel, *Abandon*. Acrylic on timber veneer, 58 x 44cm.

2 Nicole Heckel, *Deliverance*. Acrylic on timber veneer, 64 x 94cm.

3 Nicole Heckel, *Unsteady*. Acrylic on timber veneer, 59 x 64cm.

COURTESY: THE ARTIST

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- S H O W C A S E -

ART EDIT TAKES A CLOSER LOOK AT THESE STANDOUT WORKS. **KIRSTY SIER** WRITES.

SALTBUSH AND SPINIFEX BY ADRIENNE REWI

Like many of **Adrienne Rewi's** works, *Saltbush and Spinifex* began with the artist's own immersion in the landscape. The bright acrylic work depicts the dry yet fertile plains of central Australia between Melbourne and Darwin, which the artist traversed by car in July 2018 with a friend. *Salt and Spinifex* is one of two works so far that have been inspired by a dawn walk the artist took during this road trip around the Devil's Marbles, a cluster of giant granite boulders scattered across a shallow valley in the Northern Territory. With emotion and intuition, the artist captures the precarious balance of these boulders and their juxtaposition against the pale, serene landscape of whispering spinifex grass.

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Adrienne Rewi, *Saltbush and Spinifex*.
Acrylic on canvas, 101.6 x 101.6cm.

COURTESY: THE ARTIST



IT'S ALL IN THE COOKIE BY JENNIFER BAIRD

It's all in the cookie was artist **Jennifer Baird's** entry into the Brisbane Art Prize 2017, which took as its theme 'The Meaning of Life'. Although the work materialised as a direct response to this idea, the concept for the work was long in the making. Jennifer collected fortune cookie predictions over many years and many Chinese banquets with her extended family. Sewn together into this piece, the papers move with a kinetic energy, forming a curtain of clustered good luck messages.

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Jennifer Baird, *It's all in the cookie*. Fortune cookie papers & thread, 48 x 45cm.

COURTESY: THE ARTIST

THE OCEAN WAS STILL AS GLASS, THEN THE NEXT IT WASN'T II

BY JESSICA HARRIS

Collage artist **Jessica Harris** uses objects and symbols from the external world to depict the tumultuous internal. Her work *The ocean was still as glass, then the next it wasn't II* sits comfortably within the artist's prolonged exploration of the human condition, inspired by her own personal relationships with people who suffer from depression. Using acrylic paint and digital photographs sourced from magazines, Jessica depicts the ebbs and flows of emotional upheaval through bold, moody lines and the symbolic gesture of a small tanker at the mercy of a monochromatic sea.

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Jessica Harris, *The ocean was still as glass, then the next it wasn't II*, 2017.
Acrylic & digital prints on board, 122 x 91cm.

COURTESY: THE ARTIST



ON THE RIVER BANKS

BY DANIELA STRAUSS

German-born, Melbourne-based abstract painter **Daniela Strauss** works from intuition to create her works of organised chaos, their unique forms, patterns and colours derived from what the artist finds in nature. Similar to her other works, Daniela used different materials and painting tools to create *On the river banks*, an impressionistic work inspired by a recent holiday to a beach town along the New South Wales coast. Bristling with movement and life while instilling a sense of serenity in any room it sits in, the painting distils personal memories of the artist in a non-representative way, allowing it to take hold of the viewer's own imagination.

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Daniela Strauss, *On the river banks*. Mixed media on canvas, 122 x 91cm.

COURTESY: THE ARTIST

AQUA MARINE

BY JENNY BERRY



Jenny Berry, *Aqua Marine*. Acrylic on stretched canvas, 45 x 91cm.

COURTESY: THE ARTIST

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Green, teal and turquoise colours provide a calming yet energetic base in this piece by marine life artist **Jenny Berry**. To create this work, acrylic paint was used in layers that become thicker towards the foreground. Across the expanse of canvas, thin watercolour washes sit alongside areas of thick, opaque coverage; the paint moves across the work with varying degrees of intensity. Ultimately, the main takeaway from this piece is a message: *Aqua Marine* is symbolic of the way in which fish and coral live in symbiotic harmony, and the artist implores viewers to do the same with our planet.

ODYSSEY IV

BY KERRY CANDARAKIS

The ephemeral colours and forms of artist **Kerry Candarakis**' work *Odyssey IV* were inspired by memories of holidays. Imagined vistas recovered from memory are represented through dreamy layers of acrylic and ink on canvas. Transparent coats and mark-making – alongside washes of colour that move from light to dark and dark to light – evoke the complexity and haziness of remembered images, more feeling than thought. In an attempt to re-create a sense of place without delving into specificity, the artist presents the viewer with their own undefined sense of recognition.

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Kerry Candarakis, *Odyssey IV*. Acrylic, ink & pen on deep-edge canvas framed in birch, 93 x 93 x 6cm.

COURTESY: THE ARTIST





CELOSIA 01

BY CHRISTINE GOERNER

Drawing from the brilliant colours found in nature, the work of photographic artist **Christine Goerner** is at once dreamily ephemeral and shockingly vivid. The inspiration for her work *Celosia 01* came, quite simply, from the colour pink. To the artist, it is a colour that resonates with emotions

of love and euphoria. For this photographic work, Christine used a macro lens to capture the celosia flower at close range. It was then digitally printed onto archival paper. The final work vibrates with an intensity of colour that has an almost unparalleled ability to fill a room.

Christine Goerner, *Celosia 01*. Fine art archival pigment print on paper, edition of 10, 90 x 60cm.

COURTESY: THE ARTIST

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SELF SOLEMN

BY DANIEL BUTTERWORTH

Honesty is at the heart of the figurative paintings of **Daniel Butterworth**. Based in Kyneton, Victoria, the artist uses house paints to convey a sense of emotion and ponderance through his predominantly self-reflective works.

In *Self Solemn*, Daniel works to both practical and intuitive purpose, using acrylics to explore different methods of paint application on his chosen medium – a large-scale cutting of cardboard – while attempting a candid portrayal of self.

Daniel Butterworth, *Self Solemn*.
House acrylics on cardboard, 200 x 120cm.

COURTESY: THE ARTIST

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KILLCARE RAIN-PLEIN AIR

BY DAVID K. WIGGS

Based on the northern beaches of Sydney, artist **David K. Wiggs** never fails to evoke a sense of wistfulness and escape with his textural paintings of the New South Wales coastline. His work *Killcare rain-Plein air* was inspired by a painting trip that he took with a friend along the Central Coast. By the time they arrived, there was a severe weather warning for the area and the artists spent all day trying to find a sheltered place from which they could paint. On the second day, the pair set up underneath the shelter of the surf club on the southern end of Killcare Beach as torrential rain and a howling southerly washed out the coast. The resulting work uses gestural brushstrokes, muted colours and textured mounds of oil paint to capture the dramatic and beautiful conditions of the storm.

David K. Wiggs, *Killcare rain-Plein air*. Oil on canvas, 100 x 150cm.

COURTESY: THE ARTIST

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STORM

BY DEL COOLEY

STORM is a large-scale work that depicts the dynamic elements of a storm as it sweeps across an escarpment. With the methods and style of abstract expressionism as her base, artist **Del Cooley** relied on the viscous textures of oil paint to juxtapose the power and the energy of the scene – which took place in her own backyard – against its beauty. The large scale of the painting heightens its ultimate impact. It is a spontaneous, dimensional and sensory rendition of nature's light show.

Del Cooley, *STORM*. Oil on canvas,
191 x 213cm.

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SUNDAY AFTER BATHURST BY SALLY WEST

No matter what distance you view it from, the textures in **Sally West's** work *Sunday After Bathurst* will not fail to jump out at you. Inspired by a painting trip the artist took to Bathurst in central New South Wales, the still life uses a gentle, inviting palette of oil paints to capture feelings of love, nature and beauty.

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Sally West, *Sunday After Bathurst*. Oil on canvas, 150 x 150cm.

COURTESY: THE ARTIST



COLOURS OF THE KIMBERLEY BY MARIJKE GILCHRIST



Having emigrated to Australia from Holland in the early 1950s, artist **Marijke Gilchrist** spent her childhood in remote Western Australia. As an adult, her work reflects extensive travels across gorge country and a love for the beauty of the outback, with its ancient and majestic rocks; its ghostly gum trees and cooling pools. *Colours of the Kimberley* is a skilful embodiment of this preoccupation; a layered work of beeswax, demar resin, pigments and shellac that has a luminous, ethereal quality despite being so grounded in place. Beyond its vibrant colour, the work is a sensory experience with multiple layers. The smell of the beeswax and the rippled texture of the materials mirror the vast dimensions that are contained within our most remote outposts.

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Marijke Gilchrist, *Colours of the Kimberley*. Encaustic & shellac on cradle board, 46 x 61cm.

COURTESY: THE ARTIST

SELF PORTRAIT AS ROMAN GENERAL

BY JEREMY ELKINGTON



Jeremy Elkington, *Self Portrait as Roman General*. Oil on canvas, 80 x 125cm. COURTESY: THE ARTIST

A semi-finalist in the Doug Moran National Portrait Prize last year, **Jeremy Elkington's** *Self Portrait as Roman General* makes clear the artist's love for ancient Roman armour and military decoration – and proves his capacity to render it with both skill and humour. Completed over seven months, the work started out as a series of small sketches based on extensive historical research. The final result is a rich and lustrous oil painting that highlights the intricacy of military costume and combines a figurative focus with that of landscape.

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THE HAUNTING

BY TYRA HUTCHENS

US-born, Melbourne-based artist **Tyra Hutchens** uses traditional oil painting techniques to address contemporary uncertainties, with a steady undercurrent of literary and philosophical themes. In *The Haunting*, the artist synthesises 19th-century romanticism, surrealism and abstraction on a moody canvas that contemplates the different ways in which it is possible to be haunted. The work is based on a small pen drawing that Tyra did years ago. For this oil painting elaboration, the artist wanted the central focus to be on the tube-like form that sits centre place. The darkly incomprehensible landscape was created over a long period of layering oils on linen, which allowed the artist to adopt the complex colour scheme that he desired and arrive at a work that is itself as haunting as its name suggests.

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Tyra Hutchens, *The Haunting*, 2017-18. Oil on linen, 153 x 122cm.
COURTESY: THE ARTIST



AUGMENTED STUDY - BANKSIA

BY OLIVER ASHWORTH-MARTIN

By revealing aspects of natural forms that are usually hidden, artist **Oliver Ashworth-Martin** invites his viewers into deeper contemplation of the world, and specifically the seed pods of Australia. His work – usually pastel on cotton paper – shows the unfathomable complexity and fractal order present within these forms. Like a rock broken open to find a gem within, *Augmented Study – Banksia* elevates the fascinating micro details of the Banksia Serrata seed pod to become a mesmerising macro still life.

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Oliver Ashworth-Martin, *Augmented Study – Banksia*. Pastel on cotton paper, 125 x 125cm.

COURTESY: THE ARTIST



DOWNPOUR KING WILLIAM STREET

BY MIKE BARR



Artist **Mike Barr** tries to avoid what he calls “photographic slavery” in his works, a reference to his eschewal of photorealism in favour of more imaginative scenes. Although these scenes are drawn from reality, they are given a wash of invention that comes directly from the artist. In *Downpour King William Street* – a perfectly square work of oil on canvas – Mike reflects on a memory of rain-drenched commuters he saw one afternoon in early 2012 in Melbourne. With a photo he took on that day as reference, he captures the effect that a sudden downpour can have on a city, with the lights that pierce through the grey gloom referencing drama not just meteorological but also human.

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Mike Barr, *Downpour King William Street*. Oil on canvas, 90 x 90cm.

COURTESY: THE ARTIST

ALBANY TRIO ON TURKISH PAISLEY

BY PAUL McKNIGHT



The mantra of artist **Paul McKnight** is “more is more is never enough”, a philosophy that proves both true and rewarding in his *Albany Trio on Turkish Paisley*, an intricate work that takes as its subject a porcelain setting on a Turkish-inspired paisley pattern. Rejoicing in excess, the painting produces a sense of opulence and indulgence through layers upon layers of delicate pattern and rich use of colour.

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Paul McKnight, *Albany Trio on Turkish Paisley*, 2016.
 Oil on canvas, 45 x 60cm.

COURTESY: THE ARTIST

SKYE II

BY SALLY EDMONDS

Skye II by **Sally Edmonds** is all about colour and character. According to the artist – who has a particular passion for birds, and especially cockatoos – a black feather is never really black, and no bird is the same as any other. In *Skye II*, she uses a combination of pastels and coloured pencils on primed mat board to bring each individual feature of her subject to life, layer by layer.

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Sally Edmonds, *Skye II*. Pastel & colour pencil, 94 x 94cm.

COURTESY: THE ARTIST





HELLO

BY SUZY GALLOWAY

The bright, breezy atmosphere of artist **Suzy Galloway**'s home in Cairns, Queensland, is embedded in her works. Capable of lightening any setting it sits in, this acrylic painting of cartoon cockatoos – cheekily entitled *Hello* – speaks volumes about the unique lifestyle and humour of Australian. It is an everyday scene of native fauna imbued with a quirky spirit that can't fail to uplift.

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Suzy Galloway, *Hello*.
Acrylic on canvas, 100 x 150cm.

COURTESY: THE ARTIST



PURPLE IRIS

BY TANIA DAYMOND

Artist **Tania Daymond** created this artwork after a walk through Melbourne's Royal Botanic Gardens on a cloudy, overcast day. Despite the grey sky, a sea of purple irises in full flower established their beautiful colour within

the setting. The artist recreates the brightness of this scene in her signature elegant sketching style, with flowing monochromatic lines pushing the subject into further prominence in the eye of the viewer.

Tania Daymond, *Purple Iris*.
Arches 300gsm archival watercolour paper,
De Atramentis permanent ink, Eonline ink,
Derwent coloured pencils, 76 x 56cm.

COURTESY: THE ARTIST

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LET GO BY CATHERINE FIDDIS

Part of artist **Catherine Fiddis'** *Contentment* series, *Let Go* maintains a focus on mental rather than bodily freedom. In this work – a large oil on canvas – the artist wanted to convey the trifecta of mental clarity, freedom and physical acceptance that a woman requires to feel content in her own skin. The main subject is a loose-haired woman situated against a backdrop of grass, which the artist created by laying down base colours and building on these with skin colours and highlights. For the grass, Catherine used a technique similar to the Pre-Raphaelites' application of translucent colours, imitating the effect of light falling over the canvas through glazes that give an extra depth of focus.

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Catherine Fiddis, *Let Go*. Oil on canvas, 80 x 80 x 3cm.

COURTESY: THE ARTIST



WHERE NATURE MEETS BY LEIGH JAMES WEBSTER



The work of **Leigh James Webster** is deeply informed by philosophical processes and ideas, which the artist transforms into a personal visual 'language' on the canvas. Inspired by **Ludwig Wittgenstein's** investigations into private language, *Where Nature Meets* is the translation of an abstract idea into an aesthetically pleasing and tangible form. With a combination of oil and enamel paint, Leigh investigates ideas of beauty through altered natural environments and settings. *Where Nature Meets* displays an emphasis on shape and colour, featuring combined characteristics from both landscapes and seascapes. In 2018, it was shown as a finalist in the John Leslie Prize.

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Leigh James Webster, *Where Nature Meets*.
Oil & enamel on canvas, 121 x 152cm.

COURTESY: THE ARTIST

AFTERNOON LIGHT CAPERTEE VALLEY

BY BARRY BACK

The traditional landscape paintings of **Barry Back** follow in the footsteps of great Australian impressionists such as **Arthur Streeton**, **Tom Roberts** and **Elioth Gruner**, all of whom have directly influenced the style of the artist. A master of lightwork and shadow play, Barry captured a scene from the Capertee Valley in New South Wales for his work *Afternoon Light Capertee Valley*. Working *en plein air*, the artist first locked in the shadow areas of the quickly darkening landscape in the two-to-three-hour block before the scene changed. Once these had been set down, he moved to lay down the lighter sections, using brushes and a palette knife to work quickly while giving texture to the piece.



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Barry Back, *Afternoon Light Capertee Valley*.
 Oil on canvas board, 32 x 61cm.
 COURTESY: THE ARTIST



THE FORMER THINGS HAVE PASSED AWAY

BY RUTH DE VOS

The practice of artist **Ruth de Vos** is steeped in the rich world of textiles. The fabrics that she uses to create her joyful and contemporary patchworks are all hand-dyed and screen-printed before being stitched together using traditional quilting techniques, modernised for a new audience. For her artwork *The Former Things Have Passed Away*, Ruth wanted to capture a kind of universal exuberance. The faces portrayed in this piece are old and young, male and female; figures who, despite the loss implied by the title, are overcome with a sense of wonder made more tangible by virtue of the tactile materials that reference home and comfort.

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Ruth de Vos, *The Former Things Have Passed Away*. Textile, 156 x 156cm.
 COURTESY: THE ARTIST

MY DREAMING – JOSEPH BANKS NATIVE PLANT RESERVE BY CLAIRE CAVANNA

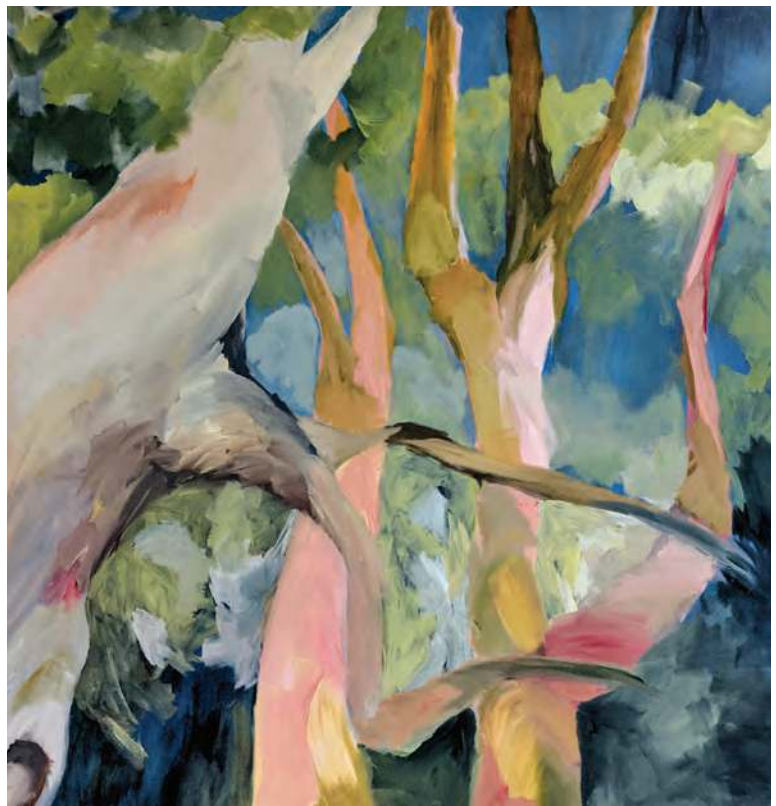
The work of **Claire Cavanna** is inspired by the landscape as much as it is her materials. Drawn to the seductive quality of oil paints, each composition commences with a pencil or pen and ink sketch and an acrylic underpainting to find points of interest and contrast before the final textural oil layers. It is a careful process that balances lean and thick strokes to enhance the image. In *My Dreaming – Joseph Banks Native Plant Reserve*, Claire applies this approach to the Joseph Banks Native Garden Reserve and its beautiful angophora trees, rendering their striking marks in the colours of a summer sunset.

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Claire Cavanna, *My Dreaming – Joseph Banks Native Plant Reserve*. Oil on canvas, 100 x 100cm.

COURTESY: THE ARTIST



CARBOSAPIEN BY DAVE BEHRENS



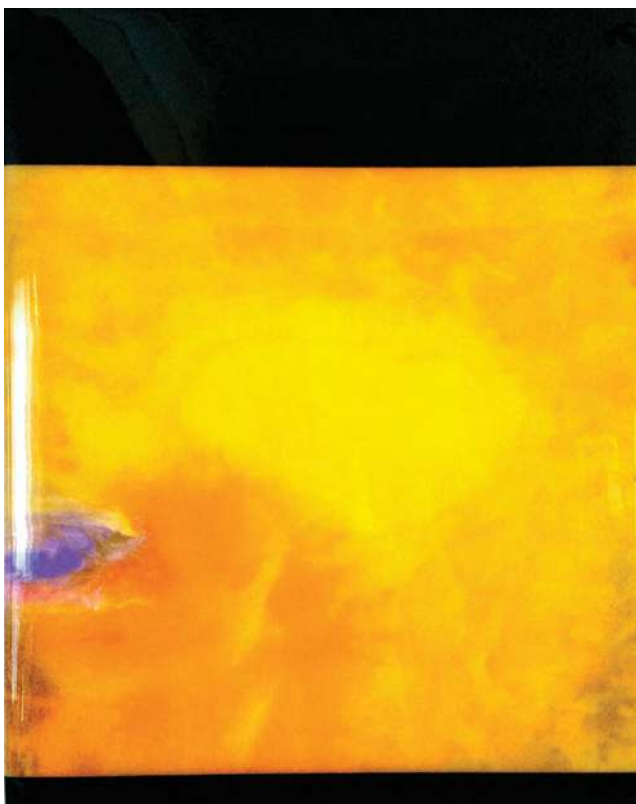
A fascination with geometry runs through the veins of **Dave Behrens'** artistic output. When the artist sourced a number of triangular canvases, he used the opportunity to create a small series of abstract paintings. One of the works within this series, *Carbosapien*, explores the theme of identity through a wide network of acrylic shapes. The artist wanted to explore what a 'carbosapien' would look like if their blood was investigated under a microscope. The labyrinthine patterns laid out across the resulting canvas seem both ancient and futuristic, drawn from a mythology that hasn't yet been created.

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Dave Behrens, *Carbosapien*. Acrylic on canvas, 73.66 x 73.66 x 73.66cm.

COURTESY: THE ARTIST



UNTITLED (SCREENSHOT 5 - COLOURFIELD SERIES) BY JAN CLEVERINGA

There is nothing standard about the artistic process of **Jan Cleveringa**. The experimental artist uses modern technologies to make works that comment on the very mediums in which they are made. For his work *Untitled (Screenshot 5 - Colourfield Series)*, Jan took a screenshot developed from morphing colours on a mobile phone – a critique of the sense of immediate gratification inherent in these digital platforms. The work started out as a few coloured marks that were over time transformed via a process of continual resizing, cropping and transferring the image from phone to phone. Finally, the screenshot was recreated on a more traditional surface using acrylic and enamel paints.

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Jan Cleveringa, *Untitled (Screenshot 5 - Colourfield Series)*. Acrylic & enamel paint on cradled Birch wood panel, 51 x 41 x 4cm. COURTESY: THE ARTIST

GROOVY GIRAFFE BY KAREN WHITE

Rather than striving for meaning in her work, artist **Karen White** creates works of whimsy whose primary intention is to make viewers smile. What prompted the creation of *Groovy Giraffe* was some high-quality paper that the artist found in Sydney and wanted to use. Employing a combination of collage, drawing and painting techniques, Karen put down layers of found paper, glue, paint, pencil, copper leaf, ink and tea to bring to life her cheerful animal character.

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Karen White, *Groovy Giraffe*. Mixed media on cardboard, 30 x 21cm.
COURTESY: THE ARTIST





ROSIE

BY HEYLIE MORRIS

Native and endangered birds are central to the work of **Heylie Morris**, who also goes by Vixen Designs. The artist usually begins her pieces with a photograph before creating a background that is consistent with the colour composition of her subject, which is sketched and finally painted over the top. In *ROSIE*, Heylie focuses on the Major Mitchell's cockatoo, which resides in the north of Australia. The work solidifies the vibrant pink and grey feathers of these birds with a block-colour background. The two subjects were then painted on top of this pink field in many layers of quickly applied acrylic to give the delicate feathers a semi-realistic aesthetic.

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Heylie Morris, *ROSIE*. Acrylic, 90 x 60cm.

COURTESY: THE ARTIST

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B U Y I T



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GALLERY

The work of **Samantha Everton** is one of many artworks featured in our Gallery this issue.





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ANDREA MCCUAIG

Painting as Dance III. Acrylic on board, 175 x 175cm. \$3,800

🌐 andreamccuaig.com ✉ mccuaig@iinet.net.au 📘 Andrea McCuaig Aert 📷 [andrea_mccuaig_artist](#)



ANN MCGINLEY

Sainte Valiere. Watercolour, ink & gouache on canvas, 60 x 60cm. \$900

🌐 annmcginley.net ✉ ann.mcginley@internode.on.net 📞 0415 610 258 📱 [mcginley985](https://www.instagram.com/mcginley985)



ANNETTE RAFF

Follow Your Heart. Collage of watercolour, ink, acrylic & graphite on paper, 60 x 71cm. \$950

🌐 annetteraff.com ✉ annette.raff@bigpond.com 📞 0419 637 452



CHRISTEENE BRITTON

Plantation. Acrylic on canvas, 160 x 160cm. \$2,500

🌐 christeenebrittonart.com ✉ christeene_britton@hotmail.com ☎ 0409 822 935 📷 [christeenebart](https://www.instagram.com/christeenebart)



DEE JACKSON

Celebration. Watercolour on paper, 85 x 87cm. \$4,500

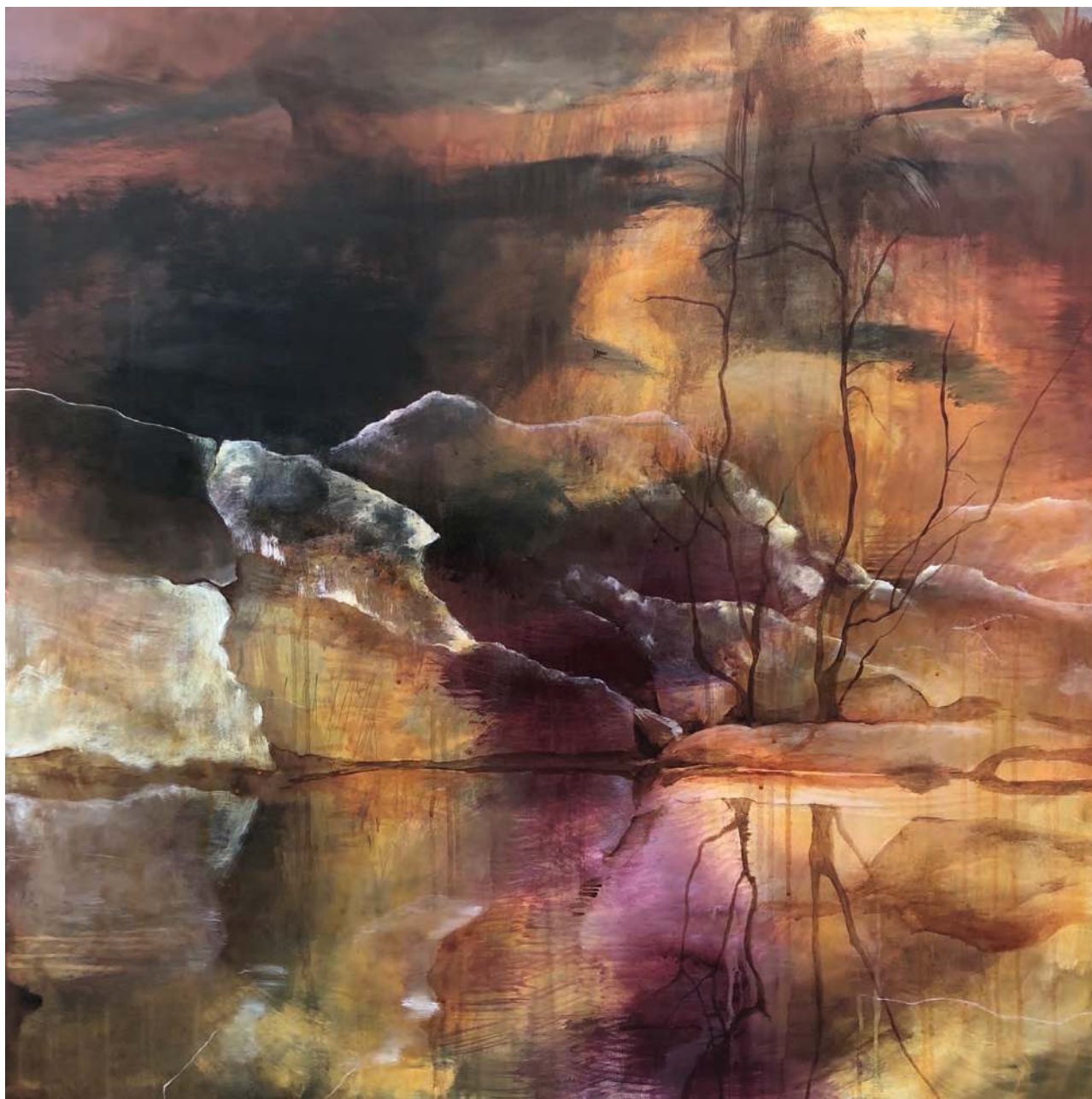
🌐 deejackson.com.au ✉ deejackson@deejackson.com.au ☎ 0439 986 452 📘 Dee Jackson Art



ERIKA BECK

Morning Light. Acrylic on canvas, 91 x 101cm. \$3,200

🌐 erikabeck-artist.com ✉ ebeckart@gmail.com ☎ 0448 394 361 📱 Erika Beck Artist and Art Tutor



GABBI LANCASTER

LAGOON. Acrylic on canvas, 100 x 100cm. \$2,200

🌐 gabbilancaster.com ✉ gablancaster@gmail.com 📞 0425 349 375 📷 [gabbilancasterart](https://www.instagram.com/gabbilancasterart)



GEORGIA LOXTON KNIGHT

PIQUET. Oil on canvas, 200 x 150cm. \$2,500

🌐 georgialoxtonknight.com ✉ georgialoxtonknight@gmail.com 📷 [georgialoxtonknight](https://www.instagram.com/georgialoxtonknight)



JENNY SCHOLES

Kimberly Ranges, WA. Acrylic & ink, 80 x 100cm. \$1,200

🌐 jennyscholesartist.com.au ✉ jennyscholes15@gmail.com 📞 0408 175 726 📷 @jenm_art



LAURIE MCKERN

The Fortune Teller. Oil, fabric, hot & cold wax on board, 20 x 20cm. \$400

🌐 lauriemckern.com.au 📞 0404 773 866 📷 [lauriemckern](https://www.instagram.com/lauriemckern)

GALLERY



NICOLE LAW

Concentricity. Acrylic ink drawing on canvas, 77 x 77cm. \$1,200

🌐 nicole-law.com ✉ nicole@nicole-law.com 📞 0424 173 327 📷 [nicolelaw.au](https://www.instagram.com/nicolelaw.au)



RHONDA CAMPBELL

Grasses & Dunes, 2018. Acrylic, graphite, pastel & collage on Arches 640gsm paper, 28 x 38cm. \$650

🌐 rhondacampbell.com.au ✉ rcampbellartist@bigpond.com ☎ 0418 635 246 📱 Rhonda Campbell Australian Artist & Printmaker 📷 [rcampbellartist](https://www.instagram.com/rcampbellartist)



SAMANTHA EVERTON

Huā niǎo, 2018. Pigment print on cotton rag, edition of 8, framed 89.5 x 121cm. \$5,200

Arthouse Gallery, 66 McLachlan Ave, Rushcutters Bay NSW arthousegallery.com.au 02 9332 1019 [arthousegallery](https://www.instagram.com/arthousegallery)



STEVE MURRAY

Chloe & Dylan. Ink, mixed media photography with ink on milk, art print, 75 x 100cm. \$1,400

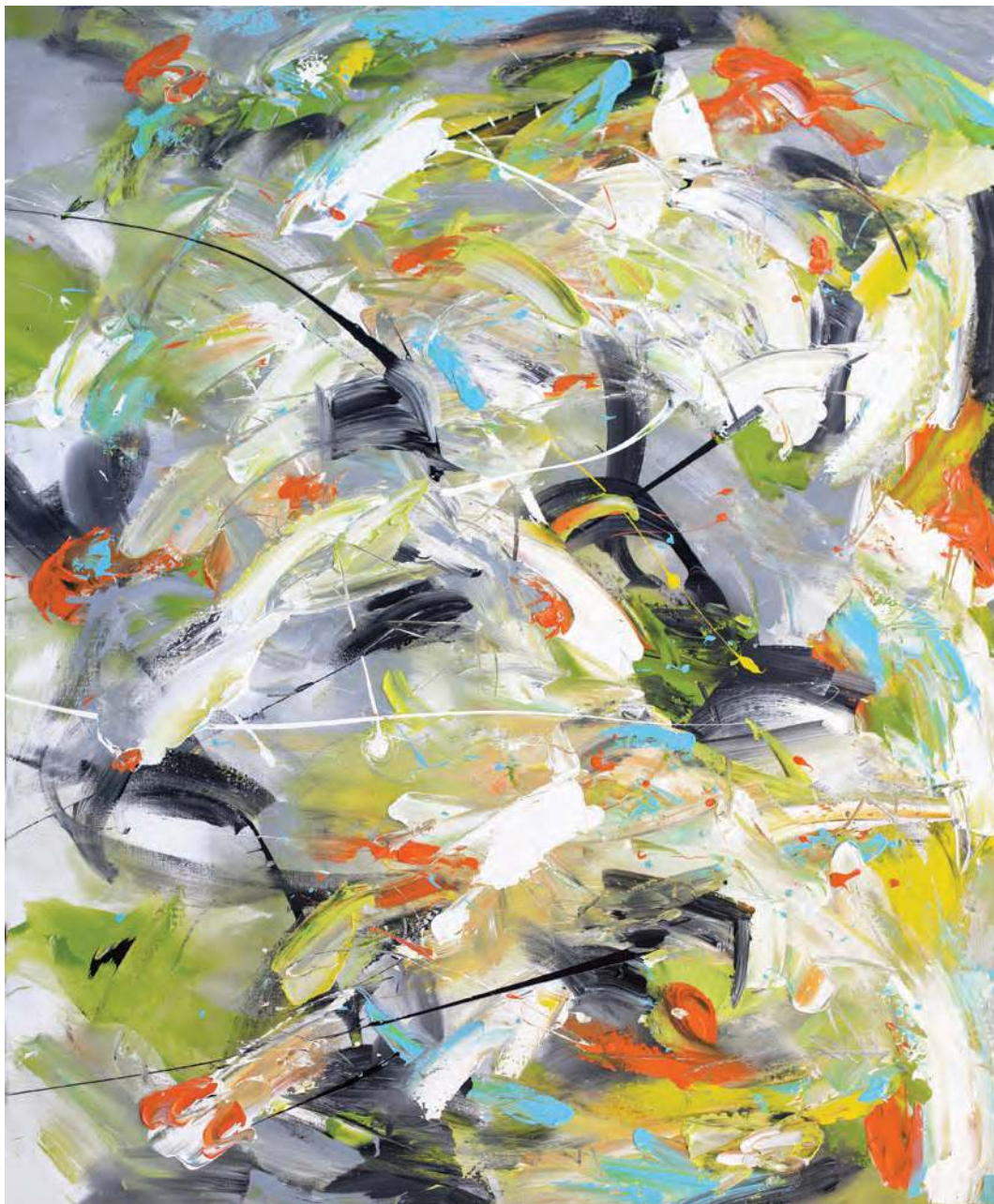
🌐 stevemurrayart.com.au ✉ info@stevemurrayart.com.au 📷 [stevemurrayart](https://www.instagram.com/stevemurrayart)



SUELLEN COOK

Days Like This. Limited edition Giclée photographic print, 50.8 x 76.2cm. \$2,700

Gallery Salamanca, 65 Salamanca Pl, Battery Point TAS suellensaideephoto.com.au suellensaidee@gmail.com 03 6223 5022



SVEIN KONINGEN

Paradisaea 1. Acrylic, 180 x 150cm. \$23,000

🌐 koningenart.com ✉ sveinkoningen@gmail.com ☎ 0490 778 462 📘 Svein Koningen 📷 [koningen_art](https://www.instagram.com/koningen_art)

GALLERY



THERESA HUNT

Serenity. Oil on canvas, 80 x 80cm. \$2,600

✉ theresah@mac.com 📞 0400 300 467 📷 [theresahuntartist](https://www.instagram.com/theresahuntartist)



TRENTON SHIPLEY

Café of Dreams!. Oil on canvas, 101 x 76cm. \$3,800

🌐 trentonshipley.com ✉ info@trentonshipley.com 📞 0412 266 315



VERA ZULUMOVSKI

Diana with shoes. Linocut, 92 x 69cm. \$770

🌐 verazulumovski.com ✉ verazulumovski@bigpond.com ☎ 0416 662 746 📘 Vera Zulumovski 📷 [verazulumovski](https://www.instagram.com/verazulumovski)



GRACE COSTA

OSCAR from *BLOOMING* series. Giclée photographic print, 110 x 75cm. \$2,200

gracecosta.com
grace@gracecosta.com
[0403 593 548](tel:0403593548)
[Grace Costa Photographer](https://www.facebook.com/GraceCostaPhotographer)
[gracecostaphotographer](https://www.instagram.com/gracecostaphotographer)



ANNETTE GOLDEN

Persephone. Acrylic on canvas, 101 x 102cm. Framed \$2,350

🌐 annettegoldenart.com 📞 0424 195 775 📘 Annette Golden 📷 [annettegoldenart](https://www.instagram.com/annettegoldenart)



GARTH HENDERSON

Banksia Prionotes 01. Giclée print on Hahnemühle rag paper, 84 x 59.5cm. \$950

🌐 garthhenderson.com ✉ electromedusae@icloud.com 📞 0423 055 498 📷 [incidental.e](#)



MELISAH MAY

Flourish. Acrylic on board, framed 90 x 120cm. \$1,750

🌐 melisahmay.com.au ✉ connect@melisahmay.com.au 📷 [melisahmay83](https://www.instagram.com/melisahmay83)

Basil Eliades

Lyonville, Victoria



Leda and her swans Dimensions are 101 x 152 cm. Oil on canvas, 2018

OPEN STUDIO

April 13, 14, 20, 21, 22

10 South Lyonville Road Lyonville

basil@basileliades.com

www.basileliades.com

www.dmropenstudios.com.au



BEST *of* SCULPTURE

ART EDIT PRESENTS A SELECTION OF SCULPTORS AT THE TOP OF THEIR GAME.
KIRSTY SIER WRITES.



MELA COOKE

Artist **Mela Cooke**'s past life as a physiotherapist is apparent in her strikingly realistic style of sculpture, which pays particular attention to the physical form at rest. Her posing figures are not just aesthetically magnificent, they are also imbued with individual human character.

Each figure is made from the laborious artisanal process of casting in bronze. First, the artist creates a clay sculpture from which a wax mould is made and coated in a ceramic shell. The wax is then melted out of the ceramic and, in its place, bronze is poured in at a temperature of around 1,200 degrees Celsius. Finally, the sculpture is sandblasted, smoothed with a grinder, and given a patina that is applied by hand.

There is a timelessness to this age-old technique and yet, in Mela's hands, the final products are brought into the present day through strong lines, subtle gestures, and the portrayal of modern attitudes taken from the artist's everyday experience.



MAKE THIS YOURS...

melacooke.com
melacooke@bertrand.com.au
 0414 384 466
 Mela Cooke
 melacookesculpture

1 Mela Cooke, *Urban Botanica*. Bronze, 100 x 40 x 40cm. \$18,000

2 Mela Cooke, *Chatter*. Bronze, 70 x 30 x 35cm. \$13,900

3 Mela Cooke, *The Night Hunter*. Bronze, 60 x 45 x 25cm. \$16,000

COURTESY: THE ARTIST



PETER KOVACSY

Majestic in their own right, the minimalist glass sculptures of Western Australian artist **Peter Kovacsy** magically respond to the movement of light, enhanced by their placement indoors or out. Peter's meticulous combination of cast glass with timber is created via a labour-intensive process with multiple steps. After a kiln casting and annealing process, Peter carefully breaks away the mould to clean the glass form, then laboriously refines the sculpted edges until they glow. From start to finish these large-scale sculptures can take three to six months to produce and can weigh anywhere between 10 and 150 kilograms.

MAKE THIS YOURS...

peterkovacsy.com
mail@peterkovacsy
 0402 864 651
 Artist Peter Kovacsy
[peterstudio](#)





1 Peter Kovacsy, *Elephant Rock*. Cast lead crystal, 53 x 121 x 11cm. \$32,000

2 Peter Kovacsy, *Last Stand*. Cast lead crystal & cast aluminium, 69 x 58 x 38cm. \$28,000

3 Peter Kovacsy, *Burn for You*. Cast lead crystal & carbonised timber, 62 x 32 x 9cm. \$11,000

COURTESY: THE ARTIST



1 Susie Marcroft,
Author. Clay, beeswax,
oil paint,
25 x 56 x 18cm.

2 Susie Marcroft,
Beautiful Tool. Clay,
beeswax, oil paint,
feather, 15 x 20 x 7cm.

3 Susie Marcroft,
*Each of the 14400
Work in Various Ways
(Hypothesis)*. Clay,
beeswax, feather, oil
paint, string, horse
hair, 15 x 20 x 7cm.

4 Susie Marcroft, *One
Kind of Dynamism*.
Clay, beeswax, acrylic
paint, wood,
30 x 25 x 16cm.

COURTESY: THE ARTIST

1



2

SUSIE MARCROFT

Sculptor **Susie Marcroft** is gifted in creating polarising reactions within her viewers. The artist's frighteningly beautiful creatures – inspired by her own emotional reactions to stories and scenes from real life – are capable of evoking feelings as mixed as repulsion, empathy and love, sometimes all at once. At the core of Susie's art practice is a love for clay and figurative modelling, predominantly due to the intimacy it requires between artist and material. This same breaking down of boundaries is seen within the subject matter itself. The artist's work consists of the uncanny merging of human and non-human animals, made even more life-like with the application of a resinous beeswax coating. After buffing, this coat gives each piece a tactile, fleshy quality. The unsettling result of this experiment is a purposeful one: the artist hopes to elicit a heartfelt response in the viewing of these strange others. By recognising our similarities rather than our differences within creatures both human and non-human, we might see ourselves and empathise more readily.

MAKE THIS YOURS...

🌐 susiemarcroft.com
 ✉ susiemarcroft@gmail.com
 ☎ 0411 472 370
 📷 [susiemarcroft](https://www.instagram.com/susiemarcroft)



3



4



BEATRICE MAGALOTTI



1 Beatrice Magalotti,
The Three Dancers.
Bronze, 33 x 26.5 x
22cm. \$5,900

2 Beatrice Magalotti,
The Norns. Bronze, 28 x
42 x 29cm. \$6,300

3 Beatrice Magalotti,
Spring. Bronze, 31 x 34
x 28cm. \$5,900

4 Beatrice Magalotti,
Waiting. Bronze, 30 x
18 x 7cm. \$2,200

COURTESY: THE ARTIST

Artist **Beatrice Magalotti** first started working in sculpture in the 1980s, forming her sleek, chimerical style – a modernised take on classical craftsmanship – during a Bachelor of Arts in Sculpture in Melbourne. It wasn't until 2010 that the artist was able to dedicate more time to her work. Since then, she has exhibited regularly, participated in several international residencies, and won a number of art awards. Primarily working in bronze, Beatrice embraces a wide range of media and methods to create her mythical figures. The artist has always enjoyed reading ancient legends and has been interested in exploring the role of women and “women's work”, with these preoccupations forming the thematic foundation of her practice. Her materials and methods reflect these themes – for example, through the incorporation of domestic skills such as crochet in the creation of bronze sculpture, and the use of organic materials such as antlers to form the wax shapes that are eventually cast into more permanent forms. The artist's great skill is in combining these disparate influences into pieces that speak of their roots while forming something completely new, imbued with a mystery that comes from no one place in particular.

MAKE THIS YOURS...

🌐 beatricemagalotti.com

✉ beatricemagalotti@gmail.com

📞 0408 055 184

📷 [beatricemagalottiart](https://www.instagram.com/beatricemagalottiart)





PETER DAY

There is a magic to the sculpture of **Peter Day**; the kind that comes from seeing everyday objects in a new light. Calling to mind the irreverent attitude of the Dada movement and its ready-mades, the artist's work is subtly inspired by sculptors such as **Ken Reinhard** and **Ron Robertson-Swann** – although his current work is not immediately similar to either. In Peter's

hands, bedside tables become objects of historical enquiry, lengths of rope levitate of their own accord and bronze disguises itself as discarded tree branches. The artist first started sculpting in the 1970s as a student at the National Art School, Sydney, with a mission to create objects that hadn't existed before – and in the intervening decades, he has succeeded.

MAKE THIS YOURS...

🌐 peterday.com.au
 ✉ office@environmentalartanddesign.com.au
 ☎ 0425 214 644
 📘 Environmental Art & Design
 📷 [peterdayartist](#)



1 Peter Day, *Bedside Table – Western Front*. Bronze, stainless steel, tin, glass & wax, 80 x 60 x 60cm. \$22,000

2 Peter Day, *Provenance*. Bronze & rusty steel, 27 x 60 x 60cm. \$12,400

3 Peter Day, *A Life*. Bronze & stainless steel, 123 x 60 x 60cm. \$13,300

COURTESY: THE ARTIST



BETTY COLLIER

As a self-described “outdoor person”, artist **Betty Collier** takes cues from all aspects of nature to create her work – both subject matter and media. In her formative years, the artist looked to contemporaries such as **Barbara Hepworth** and **Henry Moore** for their rejection of the figurative history of art and because they worked with materials that Betty could relate to. These days, Betty lets the shape and size of her materials dictate the sculpture – for instance, pieces of Huon pine, alabaster stone, Pilbara jade and Mount Gambier limestone. The semi-representational figures that are produced from this diverse palette are always entirely unique as a result of the artist’s refusal to be defined by any one approach – but that’s not to say that the artist doesn’t leave her mark. Each of Betty’s works is hand-finished to create the tactile, curvilinear forms that she has become known for.

MAKE THIS YOURS...

🌐 bettycollier.com
 ✉ thegecollier@hotmail.com
 ☎ 0407 884 296

1 Betty Collier, *Transitional*. Huon pine on granite, 55 x 71 x 45cm. \$4,500

2 Betty Collier, *Beyond the Bend*. Pilbara jade on granite, 31 x 29 x 31cm. \$3,500

3 Betty Collier, *Desert Nymph*. Zebra stone on granite, 50 x 30 x 26cm. \$2,750

4 Betty Collier, *The Gymnasts*. Bronze on granite, 28 x 46 x 18cm. \$2,200

COURTESY: THE ARTIST





DESTINATION ART CONTEMPORARY ON CROWN

SITTING SOMEWHERE BETWEEN HOME, GALLERY AND PARTY HOUSE, **CONTEMPORARY ON CROWN** IS A GAME-CHANGING NEWCOMER TO THE SYDNEY GALLERY SCENE, AFFORDING ARTISTS A MORE ACCESSIBLE WAY TO EXHIBIT AND VISITORS THE OPPORTUNITY TO VIEW ART IN A COMFORTABLE TERRACE SETTING. **KIRSTY SIER** WRITES.

Contemporary on Crown is a fresh face within the Sydney art scene. For how long has it been on the cards?

The concept for the gallery has been evolving for over nine months. We transformed an iconic terrace space on Crown Street into the gallery we know today and were in construction mode for some months. We had a soft launch with a wonderful exhibition by New Zealand / Australian painter **Rex Turnbull** and had our official opening on 28 February.

When you opened the gallery, was there something missing from the Australian art market that you wanted to rectify?

While we honour the fine art galleries that have become hallmarks in Sydney, we wanted to create a unique space where art would become more accessible to passers-by. We understand





that not all artists receive the opportunity to exhibit, due to either lack of exposure or the medium they choose to work in, so we wanted to create an all-inclusive gallery that broadened its view on the way art is shown and shared.

The space itself feels like a hybrid of home, shopfront and event space. What did you want to achieve with the renovation?

We have kept the integrity of the original Crown Street terrace and used that to provide us with a point of difference to the sparse galleries people often see. The refurbishment – done by Jason Marriott from Ignite Architects – has brought the gallery to life with decor that includes deep black walls, opulent chandeliers, outdoor garden lighting and an incredibly flexible outdoor space that is perfect for events. It can hold up to 300 people.

Our gallery is a chameleon and can be adapted to suit all types of exhibitions and events. We can host everything from bespoke exhibitions and group shows through to fashion shows, dinner parties and artist speaker events.

What is the mix of artwork that can be seen at Contemporary on Crown?

We show a balance of well-known artists and emerging creatives who we feel have the talent to make waves and turn heads in the current

Australian art scene. These artists include international names and young local artists alike, working across a broad spectrum of mediums – from master painters and fine artists through to local street artists, performance artists and digital artists.

What is the point of difference you want to offer to visitors?

It's an opportunity to view art in a home-like setting. We carefully curate shows so that the pieces work cohesively with the space. This means many pieces feel like they are already in the context of a home. We describe it as **Alexander McQueen's** working studio meets Surry Hills chic.

What are the inaugural exhibitions to grace the walls of Contemporary on Crown?

We have a fantastic show by celebrated painter **Rex Turnbull**, whose work dances between intimacy and sparsity, every Thursday night from February until April.

We also have two events to celebrate the work of master zen artist **Zhang Da Hua** from China, whose work has been gifted to **Barack Obama**. We are thrilled to be the first gallery in Australia showing his collection. The exhibition opens at 7pm on 7 March and there will also be a black tie event at 7pm on 9 March, where the artist will speak.

- 1 Rex Turnbull opening at Contemporary on Crown.
- 2 Rex Turnbull opening at Contemporary on Crown.
- 3 Rex Turnbull opening at Contemporary on Crown.
- 4 Rex Turnbull opening at Contemporary on Crown.

COURTESY: THE GALLERY



FIND OUT MORE...

Contemporary on Crown, 275 Crown St, Surry Hills NSW

🌐 contemporaryoncrown.com

✉ nicole@contemporaryoncrown.com

☎ 0488 031 848

📘 Contemporary on Crown

📷 [contemporaryoncrown](https://www.instagram.com/contemporaryoncrown)

DESTINATION ART

SYDNEY ROAD GALLERY

OPENED BY A COLLECTIVE OF ARTISTS IN 2017, **SYDNEY ROAD GALLERY** OFFERS VISITORS THE OPPORTUNITY TO MEET THE CREATIVES BEHIND THE WORKS ON THE WALLS. **KIRSTY SIER** WRITES.



FIND OUT MORE...

Sydney Road Gallery, Shop 2,
563 Sydney Rd, Seaforth NSW
sydneyroadgallery.com
hello@sydneyroadgallery.com
 02 9949 9457
 Sydney Road Gallery
[sydneyroadgallery](https://www.instagram.com/sydneyroadgallery)



- 1** The exterior of Sydney Road Gallery.
2 Catriona Pollard, *Luna Dance*. Wonga wonga, jacaranda stalks & charcoal, 108 x 175cm.
3 The interior of Sydney Road Gallery.
 COURTESY: THE GALLERY

Sydney Road Gallery is run by a collective of artists. Why did you first decide to open a gallery together?

Sydney Road Gallery artists specialise in varied disciplines – painting, sculpture, ceramics and printmaking. The objective was to create a gallery based around relationships: artists with artists, artists with customers and artists with stylists and interior designers.

What point of difference do you want to bring to your visitors?

Sydney Road Gallery has artists who are collaborators; we want to show that it takes many people to see original artworks on walls. We want to acknowledge the coming together of patrons as well as stylists, interior designers and architects; people who create unique and aesthetically beautiful places to live and work.

What can people expect from the space itself?

When people come to our gallery they say, “It’s a beautiful, light-filled place; a delight to visit”. When you come into the gallery, you have an opportunity to meet the person who created it

– and that’s a really unique experience. It’s a place where stories are shared about the art, the space, the influences on our artists – directly from the artists themselves. There’s a sense of belonging through shared storytelling that is unique.

What is the next highlight show?

Monique Tyacke will have a solo exhibition through the month of March. [Read more about the exhibition on [page 11](#)].





- 1 Interior view of Levee Art Gallery & Studios.
- 2 Lorna Ballantyne Epps, *Whispers of Spring*. Fine art print, 80 x 80cm.
- 3 Lorna Ballantyne Epps, *Autumn Blooms*. Acrylic on canvas, 106.68 x 106.68cm.

COURTESY: THE ARTIST

FIND OUT MORE...

Levee Art Gallery, 282 High St,
Maitland NSW

leveeartgallery.com.au

info@leveeartgallery.com.au

0407 123 200

The Levee Art Gallery

leveeartgalleryandstudios

DESTINATION ART

LEVEE ART GALLERY & STUDIOS

BEYOND SHOWCASING CONTEMPORARY ART, **LEVEE ART GALLERY & STUDIOS** GIVES VISITORS THE OPPORTUNITY AND RESOURCES TO CREATE THEIR OWN. **KIRSTY SIER** TALKS TO FOUNDER **LORNA BALLANTYNE EPPS** ABOUT HER PIONEERING HYBRID SPACE.

Levee Art Gallery is not just a gallery, it also contains artist studios. How would you describe it to someone who has yet to visit?

Our gallery was one of the first two commercial buildings built along Maitland's High Street and was originally a gunsmithy circa 1852. The building wraps itself around when you enter, and visitors gravitate towards the art studio out the back where all the magic happens. We are not your typical gallery as we recognise that to be successful you have to diversify and offer more than just artworks for sale. We run creative workshops and art retreats both here in Australia and overseas as well as having a Paint Bar and shop selling Annie Sloan Chalk Paint and Resin Art Supplies so that people can make their own works.

Who are some of the artists you represent?

We are a contemporary fine art gallery with a growing number of emerging and established artists seeking gallery representation. We will reach capacity at 12 permanent artists. At present, these include myself [**Lorna Ballantyne Epps**], **Meg Lewer**, **Peter Masters**, **Helen Pizzano**, **Donna Pinter** and local sculptor **Greg Salter**. We are currently taking applications for artists seeking representation.



You have been practicing as an artist for many years now. What compelled you to take the next step and open a gallery?

With my love of being creative and a passion for colour, I had a vision to offer affordable, unique and beautiful pieces of art to the public as well as exhibitions for visiting artists. I knew there was an appetite for a different type of venture in the Hunter Valley and I knew a number of talented artists seeking gallery representation, so when this historic building came on the market, I knew it was the right place! Maitland has a rich cultural and architectural history and



the art scene is rapidly growing. It is also the gateway to the Hunter wine region, so the decision to set up a business here and live and work on-site gives me the best of both worlds.

Do you have any special events this year?

Paint Magic Art Retreat Bali in May will be a whole week for our guests to immerse themselves in the creative process in the most amazing venue in Ubud. We have already sold more than 50 per cent of the tickets. We have a full lineup of artist exhibitions and events – as well as visiting tutors – on our website.

THE ART OF MOVING

MOVING HOUSE IS STRESSFUL, BUT THE ADDITION OF A VALUED ART COLLECTION CAN MAKE IT TERRIFYING. WRITER **BRIONY DOWNES** EXPLORES HOW TO GET FROM A TO B WHILE KEEPING YOUR COLLECTION SAFE.

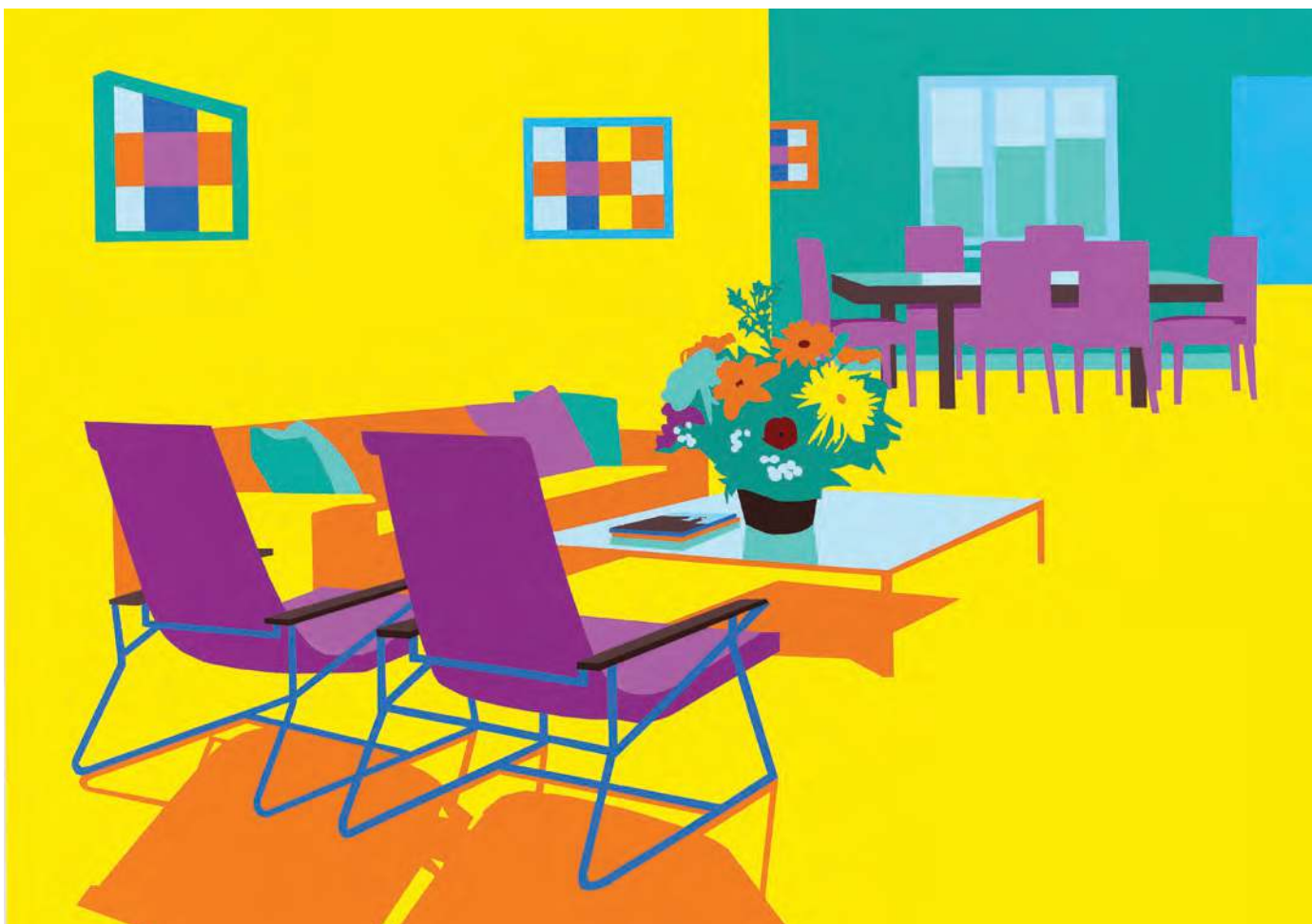


MOVING AND STRESS go together like cardboard boxes and sticky tape. But while furniture is relatively easy to pack into the back of a van, the transportation of valued art collections requires a lot more care. Done incorrectly, sculptures can be broken and canvases compromised – so, what's the best way to ensure your art is protected on the journey? We tracked down some specialists to share their tips on safeguarding your precious cargo.

1 Joanna Lamb, *House 012018*, 2018.
Acrylic on board, 120 x 160cm.

2 Joanna Lamb, *Interior 15 Colours no.4*.
Acrylic on canvas, 103 x 140cm.

COURTESY: THE ARTIST & SULLIVAN+STRUMPF,
SYDNEY & SINGAPORE



1 MAKE A LIST

Lisa Paulsen, a well-known Sydney art collector who has recently relocated, says a good way to start the moving process is to document your collection. “Rigorously check every artwork prior to wrapping and storing,” she says. “Take detailed photographs and make condition reports for each work, as this ensures you have a record for future comparisons if needed.” When hiring a professional to help you pack, do your research to confirm they have solid experience working with art of all mediums, including antiques and any treasured personal items. Always communicate your needs and any important dates to the team you hire before the move takes place. Lisa suggests being “present as much as possible to supervise the work”, and checking that your insurance policy covers artwork in transit.

2 PACK IT UP

If you choose to DIY, use bubble wrap and plain paper to wrap artworks, as newsprint can leave unsightly marks. An art

supply shop can provide speciality packing materials such as Glassine to place between unframed drawings and prints. For sculptures and odd-shaped objects, pieces of foam can be used to protect corners and protrusions before an item is wrapped. **Neale Robinson** from Artwork Transport regularly works with museums and art festivals like the Melbourne Art Fair and the Biennale of Sydney. He says that “soft packing is definitely a requirement” and suggests minimal handling of artworks. If you’re looking for an extra level of protection, companies like Pod Museum and Art Services can make custom plywood crates to fit around individual pieces.

3 CONSIDER THE CLIMATE

Depending on what your collection contains, you may need to consider a climate-controlled vehicle, particularly when moving from a cold climate to a humid location (or vice versa). Most art transport companies have these on hand, and some are available to rent. But if you choose to do it yourself,

prepare for a workout. “Art transport is high labour,” Neale points out. “Everything needs to be lifted on and off vehicles and secured onto trucks.” Carpentry skills also come in handy. “Crated items are easier to manage as uncrated artwork needs to have a considerable amount of thought when planning a load.”

4 REAP THE BENEFITS

When you and your art collection arrive safely at your new location, it is time to find new homes for your pieces. At this stage, it is crucial to check your hanging hardware will support the weight of a framed piece. You might also consider plinths and lighting options for objects and sculptures. Again, you can DIY or hire a professional art installation crew for this purpose. It is here that the labelling process pays off. For Lisa, the benefits of knowing what is inside a wrapped package once you are in your new home is worth the initial outlay of time. “Identification is easy and quick no matter how the work has been placed whilst in transit or storage.”

H A N G I T



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PROJECT SHEET

We take a look at this industrial Melbourne home where every piece was chosen for posterity.



BEST LIGHT

SMART DESIGN STUDIO ENDEAVOURED TO MAKE ARTISTIC CURATION AN INTEGRAL PART OF THE ARCHITECTURAL PROCESS WHEN THEY REINVENTED THIS SYDNEY FEDERATION HOME. **REBECCA GROSS** WRITES.





IN 2010, SMART DESIGN STUDIO – fronted by leading Sydney architect **William Smart** – renovated and extended Tusculum, a turn-of-the-century Federation terrace in Potts Point, Sydney. The home subsequently passed through several hands until finally, in 2017, the home came full circle when a new owner again engaged Smart Design Studio to revitalise its original vision.

“The client saw himself as a custodian of this piece of architecture and gave us a blank canvas for the decorative and softer interior elements to complement the architectural spaces,” says **Alena Smith**, interiors team leader at Smart Design Studio. The client had an existing art collection and the studio endeavoured to display each work where its scale, colour, detail and texture could be seen in the best light.

Smart Design Studio revived the luxurious living area and added neutral-coloured furnishings with a touch of sheen for glamour. *Flowers* by **Tim Maguire** and *Untitled (Kelly)* by **Sidney Nolan** enrich the colour and warmth of the space, layering saturated red, rust and pink on the deep red walls. **Chris Langlois’** *Clouds*, a custom commission to conceal the television, is an epic and moody black-and-white composition through which the light still shines.





- 1** The interior architecture of the house is both ordered & geometric.
- 2** Smart Design Studio added neutral furnishings to the living room with a touch of glamour.
- 3** Each work is displayed where its scale, colour, detail & texture can be appreciated in the best light.
- 4** The façade remains an ode to the home's turn-of-the-century design.
- 5** The bold shapes of the interior architecture scheme seep out into the exterior details.
- 6** Eduardo Santos' *The Moment III* was chosen for the stairwell for its dramatic colour & movement.

COURTESY: SMART DESIGN STUDIO





7 *Magnolias* by Adriane Stampf hangs low in the master bedroom.

8 Hanging on the light blue entrance wall, Kate Turner's *Two Water Scenes* were re-framed in white to bring out their golden hues.

COURTESY: SMART DESIGN STUDIO, SYDNEY

Through the double doors of the living room, **Kate Turner's** beautifully textured *Two Water Scenes* hang on the light-blue entrance wall. Here they can be viewed from the living area rather than only from the side in passing, as if it's borrowed wall space. The designers had the artworks re-framed in white, adding to their depth and lending them a different scale. "It brought out the golden hues and textures, which are amazing in the light," Alena says.

Magnolias by **Adriane Stampf** hangs in the master bedroom with its soft lilac walls. It's positioned low on the wall as part of a corner vignette, its green and rust tones picked up in the furnishings and linens. The painting is reflected in a large mirror across the room, alongside which three small artworks by **Alexander McKenzie** play with contrast of scale.

Eduardo Santos' expressive, nature-inspired *The Moment III* hangs in the stairwell. Smart Design Studio selected the painting for its colour and movement – a visually dynamic addition to the home when viewed across the dining room and kitchen; its thick and rough three-dimensional texture appreciable when seen up close from the landing.

"The client loves that the architecture of the house is very ordered and geometric, and the artworks are an opportunity to add layers and personality to the room," says Alena. Tusculum still has wall space for new artworks, and visiting galleries has since become embedded within the client's lifestyle.



DRAWINGS : Ceramic Masters 1 - 23 March 2019

Janet DeBoos Pippin Drysdale Cathy Franzi
Sarah O'Sullivan Heidi Strachan Carlene Thompson



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gallery@sabbiagallery.com . Tuesday - Friday 11am to 6pm, Saturday 11am to 4pm

Heidi Strachan, *Looking out this way I*, 2019, porcelain with stains, 330 h x 230mm d. Photo Andrew Sikorski

GALLERY PANEL

ART EDIT'S PANEL OF GALLERISTS (AND AN ART FAIR DIRECTOR) TAKES A CLOSER LOOK AT THE WORK OF THESE ARTISTS.



KERRY-ANNE BLANKET
KAB Gallery,
Terrigal



ZOE PAULSEN
Fair Director,
The Other Art Fair



GIOVANNA FRAGOMELI
Indico Galleries,
Sydney

VICTORIA ROLINSKI

Victoria Rolinski, *A NEW DAY DAWNS*. Oil on canvas, 90 x 180cm.



KERRY-ANNE

This enchanting artwork transports viewers to an amazing seaside vacation. The movement of the waves and seagulls brings this scene to life, while the beautiful detail provides ample opportunities to become lost within the work. The gorgeous ocean colours are inviting and ooze a feeling of calm and relaxation. This versatile subject makes the painting easily enjoyed in a workspace, living room or bedroom. The scale of the work would also suit open hallways and entrances.

ZOE

A finely observed seascape, you can almost feel the breeze that bends the beach grass and incites the attitude of the gulls. The beguiling factor is that the form and direction of the curling waves indicate the lie of the beach beyond the point of the dunes. This large composition would be spectacular in a lounge or dining room.

AMANDA RUCK

Amanda Ruck, *Cloud Sailing*, 2015. Acrylic on wood, 60 x 60cm



KERRY-ANNE

Cloudscapes typically evoke feelings of calm in viewers with a sense of free movement. While the majority of this artwork is focused on cloud formations, it's the horizon line that conveys the story of this piece to me. The grey misty horizon view seems somewhat European and reminds me of the English coast. **Amanda Ruck's** painting style is beautifully delicate, and her media on board combined with the creamy clouds provide an almost antique charm. This artwork is perfect for the contemporary collector who has a love for the old world.

ZOE

This painting brings back strong memories of hanging over the pulpit on a ship as we are nearing land in the early morning, straining my eyes for lobster pot floats. "Is that the coast ahead?" Eternally intriguing yet restful, I see it in a lounge or dining room decorated in pale colours.

GIOVANNA

The creamy colour palette – combined with the material of wood – helps to convey a dreamy atmosphere in this piece. This artwork exudes a sense of calm upon the viewer and, with the hint of the horizon, it leads the eye above, into the clouds and to a realm of tranquility.

BETH GIBBESON

Beth Gibbeson, *Glide*. Oil on linen, 168 x 128cm.



KERRY-ANNE ▶ Abstraction is perfect for the contemporary interior. This work offers a stylish homage to Bauhaus combined with a bold and lively palette. I am drawn to the composition of form and the ever-so-slight tonal variations present throughout the work. Its significant size makes it a piece best appreciated from afar. This stunning work would be perfectly positioned in a spacious, neutral room where its colours and forms could become the key focus of the space. It is a powerful abstract work and could run the risk of becoming lost amongst clutter.

ZOE ▶ **Beth Gibbeson** has a knack for choosing sets of unusual colours to place alongside one another, each one situated within a boundary of sharp or blurred lines. Some of the panels have tonal shading and the lone blue and green shapes form artful complements to her composition. This painting would pack a graceful punch in a large entrance hall. It's an impressive statement piece and a sure scene-setter.

GIOVANNA ▶ The great use of colour and decorative effect of forms evident in this piece are reminiscent of early 20th-century cubism – except, in this case, the artist gives way to geometric forms for more rounded forms. Here, the organisation of planes becomes chief. The use of colour, form and scale with no borders allows this artwork to have a great dominating effect upon the viewer. The artist's precise use of varying shapes and shades creates an overall sensation of the whole.

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B R O N W Y N D O H E R T Y

Bronwyn Doherty, *Morning Mangroves at Deception Bay*. Acrylic on canvas, 91 x 121cm.



KERRY-ANNE The mangrove subject matter of this painting has been captured by **Bronwyn Doherty** in such a bright and unique way. The overall appeal for me comes from the highlights and extraordinary colour palette. Doherty has brought life to the scene with rippled water and fresh greenery dotted over a speckled blue sky. The overlapping mangrove branches offer an interesting play on the depth of field, encouraging the eye to navigate through to the background. A lovely piece, potentially enjoyed most by an art collector appreciative of the mangrove ecosystem.

ZOE Bronwyn shows an artistic sixth sense for the colours hidden within the blush of sunrise. The mangroves seem to be dancing in the dawn. This is an unusual, impressive canvas for a day room, whether it be a lounge or dining room.

GIOVANNA The hint of pointillism – both in use of dashes of colour and placement – lends this artwork a sense of play in what is otherwise a realm of chaos. Through the thoughtful use of colour, the artist tentatively challenges the viewer to question what it is we are really seeing. From the outset this appears to be a landscape artwork, but upon closer view there is much more going on and more that we can deliberate.

KURT BLACK

Kurt Black, *House by the Sea*. Oil painting on paper, 57 x 75cm.



KERRY-ANNE

Kurt Black's use of space and colour blocking is intense. This artwork is striking for both its composition and palette. Although the impression of a house is clear, the image appears dissected and broken down into abstraction. At first appearing intentionally naïve, the precise angles and their interplay with the horizon quickly spring to the fore. As this is a work on paper it would likely need framing under glass, while a simple black frame could further enhance the dramatic qualities of the composition.

ZOE

Kurt Black's bold scene shows a well-judged and delightfully confident use of colour. His little house sits on silver sand under an azure sky and, for me, the most tantalising detail is the dark panel that draws you in through the doorway. This painting would hang happily in many locations, be it bedroom, day room or hall.

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📺 Kurt Black 📷 [kurtblacktheartist](https://www.instagram.com/kurtblacktheartist)

S H A R M A I N L O W E

Sharmain Lowe, *I Gave My All To You*. Acrylic & ink framed on board, 126 x 187cm.



KERRY-ANNE ▶ Right now I cannot help but notice the comeback of the black feature wall. Making a statement in homes around the country, one of the key ingredients to set it off is a complementary artwork. This piece by **Sharmain Lowe** is a perfect example of this, with its alluring colours and intriguing multi-layered composition. I can become effortlessly lost in the work and its fluid patterns. This painting would work very well within a contemporary interior; the organic layers and cool colours could balance an ultra-modern living space. This is an artwork to impress with.

ZOE ▶ A moody and majestic artwork with luscious layering in many hues of blue, so redolent of the vista seen when diving on a reef (note the small, flute-shaped forms in the lower corner!). Sharmain demonstrates her clever control of acrylic and ink in this painting. It would be a striking adornment to a lounge or dining room wall.

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 📺 [sharmainloweart](#)

CORY SALMOND

Cory Salmond, *Grevy Train*. Charcoal on paper, limited edition fine art reproduction, small 30 x 84.9cm or original 55 x 155.7cm.



KERRY-ANNE

Monochromatic art often appeals for its subtleties, which have charmed aesthetic tastes throughout the ages. Similarly, charcoal is a beautiful and traditional medium of choice for many artists. In this piece, **Cory Salmond** has worked the medium heavily over the paper, turning the usually soft and fine appearance of charcoal into a strikingly contrasted illustration. An easy work to incorporate within your interior, monochromatic artworks always add a chic finish. The subject matter would connect with anyone interested in wildlife, although it's not until you learn the title that you understand the significance of the endangered Grevy's Zebra.

ZOE

An insightful glimpse into what it is like to be part of a convivial posse of zebras – and two of them seem to be checking that I'm still aboard their *Grevy Train*! A charming, realistic work in charcoal that would look superb in a safari-styled lounge – and equally good in a conservatory or large garden room.

GIOVANNA

Cory Salmond's *Grevy Train* takes on a hypnotic effect as it incorporates an element of abstraction into realism. The enhanced use of contrast in this piece highlights its monochromatic appeal while challenging the viewer's mind. Although the artwork itself is grey scale, in reality the subjects of this piece are also black and white. The perspective of the piece further enhances the viewer's experience by adding an almost satiric overtone to the work.

CHRISTINE WEBB

Christine Webb, *Summer Night Sansepolcro*. Acrylic on canvas, 107 x 76cm.



KERRY-ANNE ▶ Paintings of interiors are fascinating to me. I love the narratives that are depicted with the placement of ornaments along with the intrigue due to the absence of figures. This artwork satisfies beyond my initial voyeurism as the mood has been set beautifully by the artist's palette and compositional interplay of tones. The shadow over the table in the foreground leads my eye to the open window looking out to the summer night, but the table appears to be set for a European breakfast. I think it would be best positioned in a living area to capture the imagination at any time of day.

ZOE ▶ Bring a glimpse of the Mediterranean into your home! This work is evocative of so many of the countries which frame that beautiful sea. I love the way the perspective loosens towards the foreground and that the scene seems to be lit by moonlight. It would form a perfect addition to a pretty kitchen or garden room.

GIOVANNA ▶ This is a vibrant interior still life that captures the attention of the viewer with bold lines and colours and makes the 'everyday' revered. The placement of the jug, front and centre, helps to encapsulate a universal time and place; a place where we all fit in. This artwork successfully conveys subjects of the everyday in artistic form and encourages the viewer to take a journey from the foreground, past the flowers and into the evening sky beyond.

KATHRYN LEWIS

Kathryn Lewis, *Doing the Dance*. Oil, beeswax, spray paint, oil stick on canvas with hardwood stretchers, 121 x 121 x 4cm.



KERRY-ANNE

Birdlife has been a popular subject throughout time. This contemporary artwork by **Kathryn Lewis** offers a vivacious and beautiful vision of dancing birds. I can't help but adore the pinks and yellows softened with lavender. The uncomplicated aesthetic is interesting and encourages me to enjoy the colours and energy rather than focusing solely on the bird figures. I imagine this work would be well-suited to a bright, light interior.

ZOE

An energetic and dynamic piece, *Doing the Dance* brings fun and movement to any space. The contrast of soft pastels and bold pigments gives this work effortless and endless personality. Brilliant for entertaining, this piece would get any party started in the living room or create a real buzz around the dining table.

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RENATA WATERFALL

Renata Waterfall, *Immortal Harmony*. Oil on linen, 100 x 100cm.



KERRY-ANNE

Renata Waterfall demonstrates her exceptional understanding and knowledge of interior light in this work. Her surreal positioning of the Betta fish within the beautiful gothic arched interior is a very impressive sight. Her skilful use of light enhances the movement of the subject and the vertical elements within the background. It is fascinating how the linework of the fluid fish so perfectly complements the structured lines in the background. All of these components create an artwork that leaves me wanting more.

ZOE

Allow yourself to be immersed in the surreal world of Renata Waterfall's *Immortal Harmony*. Drift into this dreamlike vision where the lines between nature and man blur. The rich jewel tones combined with a sense of weightlessness will relax any mood. The perfect addition for an office, providing inspiration for contemplation and relaxation.

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ART *by* MIRANDA LLOYD

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A FAMILY STORY

AFTER A LIFETIME OF SAYING GOODBYE TO THEIR ART AND HOMES, A PROPERTY DEVELOPER'S FAMILY SET DOWN ROOTS IN A PERMANENT SPACE RIFE WITH PERSONAL REFERENCES. **REBECCA GROSS** WRITES.



Bear and **Popi Agushi** are accustomed to saying goodbye to their homes. Bear, a property developer, co-designs and builds houses for a living, often selling all of the furnishings and artworks along with them. But their latest house is different. Bear and Popi selected pieces to keep; pieces to live with them now and when they move in the future.

Melbourne architecture practice Workroom designed the house with interior styling by **Simone Haag**. “The house was conceived as an evolution,” says **John Bornas**, director of Workroom. “As you move through it, the spaces and details unfold, telling the story of the house and its family.” A palette of raw concrete, steel and stone provides a hard-edged aesthetic, layered with softer furnishings and artworks that balance out the masculine and feminine undertones.

Simone worked with Popi and Bear to select artworks that have visual impact and tell a story without detracting from the architecture. They

started with a blank canvas, except for one treasured piece that rests on the plinth in the family room. *Nightingale* by **Del Kathryn Barton** depicts the title character from the animated short film *Oscar Wilde’s The Nightingale and the Rose*. “I have adored this melancholic fairy tale since childhood,” says Popi. “**Oscar Wilde** is one of my most beloved writers and Del Kathryn Barton my favourite artist. Her artwork is decadent, poetic and provocative – much like Oscar’s writing.”

Riven by **Ian Rayer-Smith** is a bright spark on the wall between the kitchen and dining area, its blue, green, tan and charcoal palette complementing the dining chairs and garden view. The wall behind the dining table remains unadorned to highlight the sculptural nature of the pendant and to “give the concrete wall some breathing space,” Simone says.

Two abstract portraits by **Stacey Rees** sit side-by-side on the fireplace mantel in the living room. The colours stand out against the black panelled



wall and act as a tonal friend for the plush red sofa and custom-designed leopard-print rug.

At the landing of the snaking, folded-plate steel stair – which John describes as being “like a **Meadmore** sculpture” – is a seating area with two paintings by **Elle-louise Burguez**, which are inspired by the music, ceremonies and daily rituals of ancient Persia.

Liza Lacroix’s painting *Untitled I* hangs in the master bedroom. “It’s framed beautifully with a lovely profile that has an old feeling about it,” says Simone. An assortment of **Louise Kyriakou**’s ceramic face wall plaques decorate a corner of the room, each with its own personality built from stylised characters and graphic shapes.

“The language of the artworks and objects sit perfectly within each space to tell the story of the house and its family,” says John. “It really became the sum of its parts, all designed to work in unison.”



1 The home was designed for the whole family – including its four-legged member, Sox the cavoodle.

2 Ian Rayer-Smith’s *Riven* is a bright spot between the kitchen & dining areas.

3 The architecture unfolds in a raw palette of concrete, steel & stone.

4 The living area opens out onto a garden view.

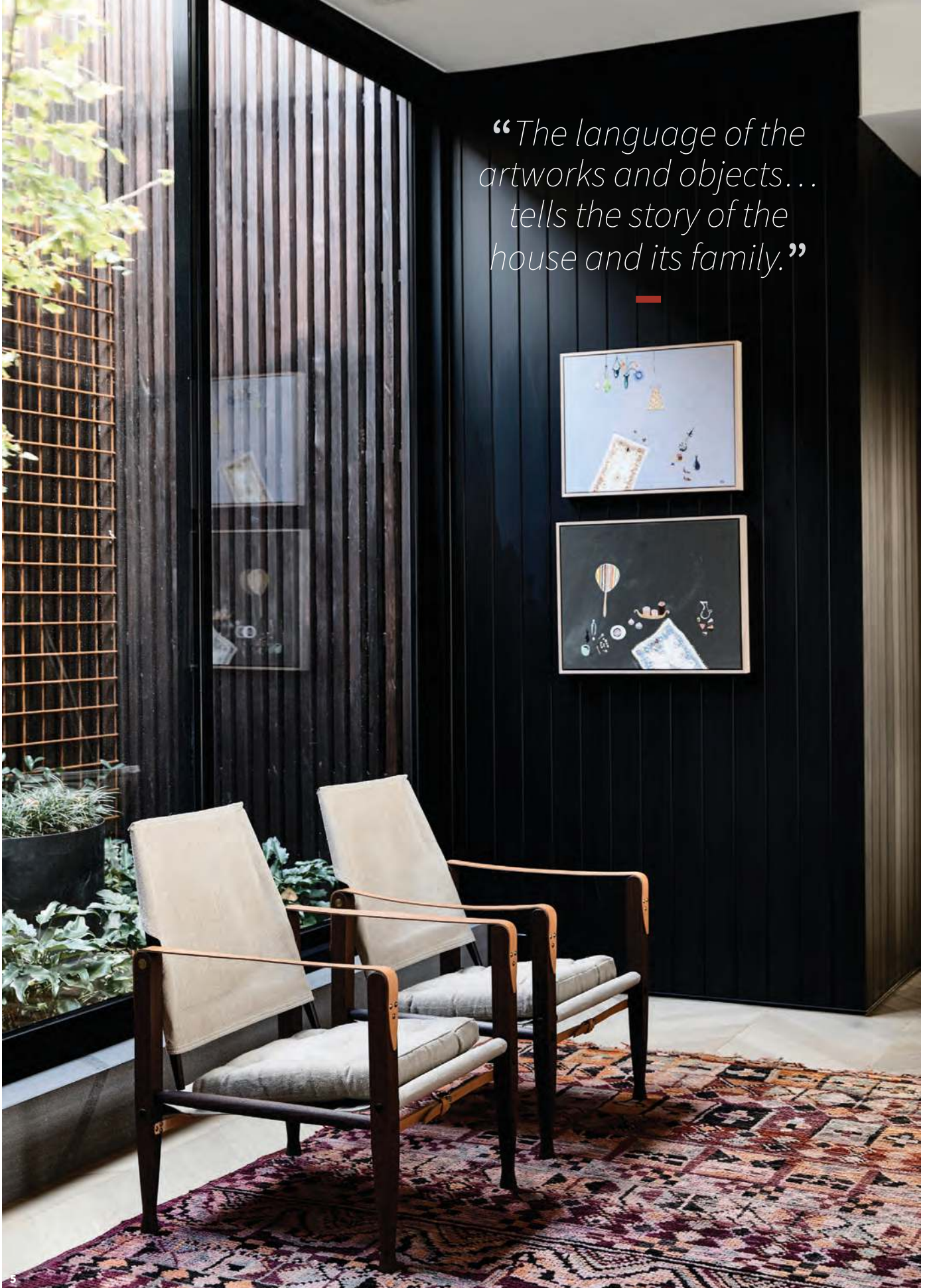
5 Two works by Elle-louise Burguez hang in a sitting area under the staircase.

6 Liz Lacroix’s *Untitled I* hangs in the master bedroom.

7 Assorted ceramic wall plaques by Louise Kyriakou adorn a corner of the bedroom.

8 All pieces were chosen with longevity in mind.
COURTESY: WORKROOM AND SIMONE HAAG

“The language of the artworks and objects... tells the story of the house and its family.”





SHANI ALEXANDER

Hero Pieces



"I WILL ALWAYS LOVE WARRANDYTE" 2018 Acrylic on canvas 100cm x 100cm

The Alexander Room, 2 Minona Street Hawthorn, VIC

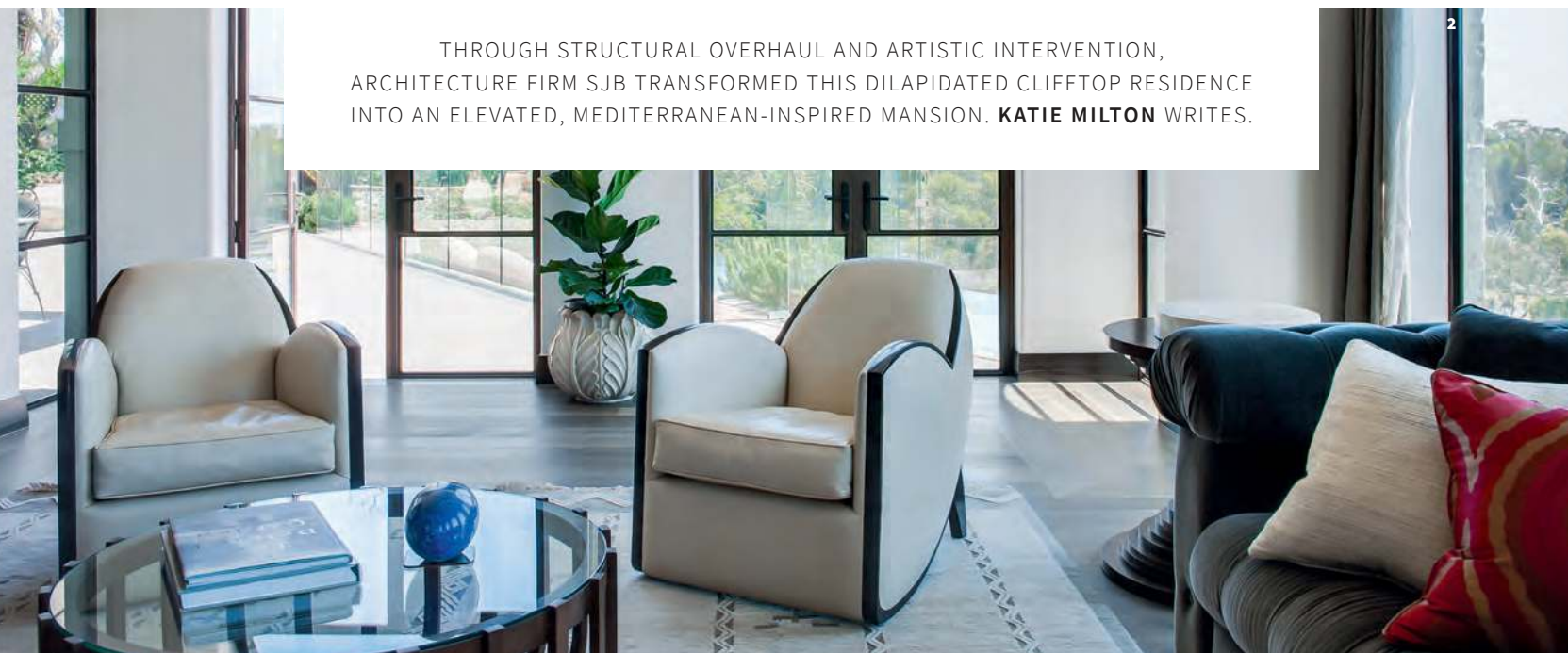
OPEN BY APPOINTMENT



THE SPANISH CLIFFHANGER

1

THROUGH STRUCTURAL OVERHAUL AND ARTISTIC INTERVENTION, ARCHITECTURE FIRM SJB TRANSFORMED THIS DILAPIDATED CLIFFTOP RESIDENCE INTO AN ELEVATED, MEDITERRANEAN-INSPIRED MANSION. **KATIE MILTON** WRITES.



2

WHEN THE OWNER of Arco Residence purchased the 1920s mock Tudor-style home, the only question that remained was whether or not to demolish it. Set in the affluent Melbourne suburb of Toorak, the building had been destroyed and bastardised in the 1980s, and a series of poorly done extensions had failed to maximise its cliffside location and sweeping views over the Yarra River. All this left it as “quite a mess”, according to **Andrew Parr**, director of interior design at SJB, the architecture firm that was eventually commissioned to clean it up.

The client – a woman with a soft spot for old homes – came from a Victorian house in Hawthorn. Rather than demolish the Toorak property, she briefed SJB to work with the existing structure and reimagine the floor plan in order to take advantage of the view. Of course, her art collection also came with her. This meant from the early stages in the design process, the architects planned clean walls where large paintings could take over. “It was a bit of a challenge turning the ugly duckling into something that looked sort of original,” admits Andrew. But through a combination of architectural overhaul and artistic intervention, they were able to make it work – to grand effect.

Transforming this aged Tudor house into a Mediterranean-style mansion required an extensive renovation – one that saw the original strapping from the exterior of the home removed, all living areas oriented toward the river and the notable additions of a clifftop swimming pool, boathouse, gym, wine cellar, and a glass conservatory-style kitchen.

“We were really inspired by Spanish homes and wanted to maintain that Spanish overtone to it, so we inserted beams and made the kitchen quite a rustic room even though it’s brand new,” says Andrew.

This Spanish influence is echoed in the grand new staircase. The original one had been hidden near the front door as per the “humble staircases seen in homes in the 1920s”, says Andrew. They removed this concealed structure in favour of a lift and reimaged the staircase in the entry, with a forged iron handrail surrounded by moody, dark-panelled walls. Paintings such as a vibrant rendition of monks by London artist **Susan Jayne Hocking** were intentionally hung on the dark timber to add a complimentary richness to the space. Finally, a timber chandelier over the staircase was brought all the way from Los Angeles, where Andrew had found inspiration in the abundance of Spanish homes.

In contrast, SJB left the area behind the kitchen counter clean to provide a clear view of **Jenny Rodgers’** *Nude* – an example of where art takes over. To add a flourish of peacock blue in the bathroom, the team commissioned a shimmering handmade piece to hang above the tub.

Of this entire project of excess, the biggest architectural feat for Andrew “was an amazing thing: to cantilever a swimming pool on a cliff and then build a room underneath it.”

1 The large scale of Jenny Rodgers’ *Nude* dominates in the kitchen.

2 All living areas were oriented to face towards the Yarra River.

3 Greens and blues imbue the home with a palette taken straight from the Mediterranean.

COURTESY: SJB, MELBOURNE







A standout feature of the home, the grand new staircase exemplifies the Spanish influence.
COURTESY: SJB, MELBOURNE

*“For you, it will
remind you of
somewhere you’ve
been or something
you have felt”*

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Streletzia's Dance 120 x 120cm



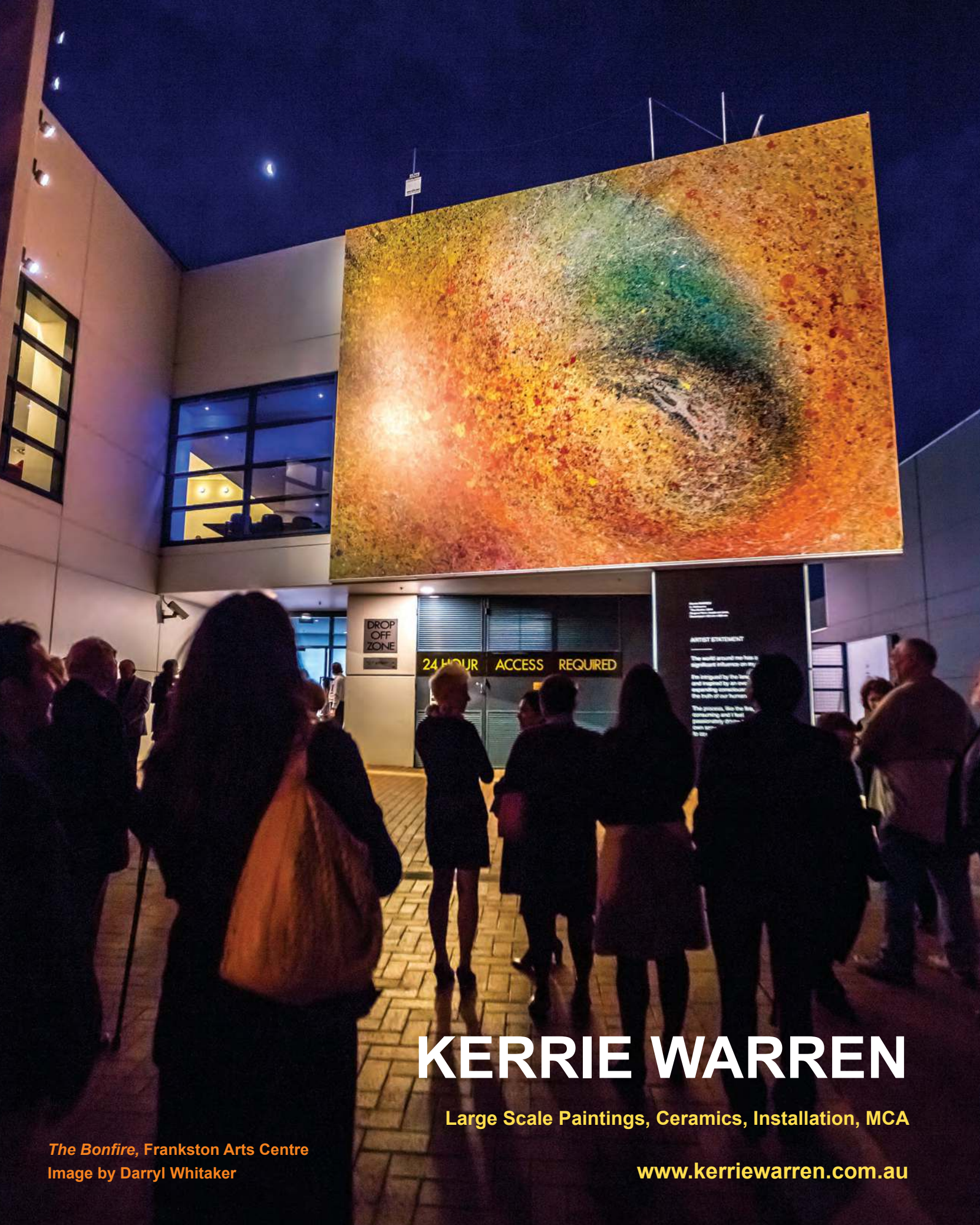
Marijke Greenway at The Palm House TREE WHISPERING



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marijkegreenway.com

*'Snowgum Mt. Buffalo',
oil on canvas, 1.00h x 2.00w*



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LIVING WITH ART

170

LIVING LOVING

Inside the maximalist home of performance artists The Huxleys.







MORE *is* *MORE,*

ON STAGE, PERFORMANCE ARTISTS THE HUXLEYS
PUSH BOUNDARIES OF GLAM, GENDER AND EXCESS.
AT HOME, THEIR APARTMENT DOES THE SAME.

MICHAEL KRUGER WRITES.

PHOTOGRAPHY BY **ZAN WIMBERLEY**.

LESS *is a* *BORE*

ON WALKING INTO Will and **Garrett Huxley**'s apartment in Melbourne's inner-north, one is instantly overwhelmed. Paintings, prints and masks line every wall; a sequinned mannequin extends an inviting hand out by the stairs. A cup of thick cut chips sit on the living room table, although the cup and its contents are entirely ceramic. A kaleidoscopic mix of high and low art exists to jostle against established notions of good taste. The couple's tribute to the renaissance – a statue dragged out of a suburban swimming pool – guards the entrance to their bedroom. "We hate minimalism," says Will, and points to a two-headed doll made from the recycled outfit of a drag queen. "Minimalism is for those who are scared of committing bad taste."

Will & Garrett Huxley in their maximalist Melbourne home.



The couple perform together as the boundary-bending duo known as The Huxleys. Through costume, video and performance art, they embrace sparkly worlds of kitsch and queer. On stage, they defy gender norms. At home, they subvert assumptions about high-rise apartment living. Inspired by **Iris Apfel's** maximalist approach to interior design, the two have aligned the aesthetic of their home with their artistic practice of staged excess – and with good reason. “In performance art,” Will notes, “there’s no real way of keeping your work.” Occupied by ephemeral projects, the two are instead comforted by a sense of permanence within their home.

Their apartment is an intimate reflection of the people in their lives. Many of the pieces are made by friends and usually acquired through a trade. Will highlights a small print, a painting of the two dressed as prawn-worshipping, rose-coloured cult characters for their show, *Discordia*. The painting was made by their close friend, **Sally Ross**, and when it was exhibited as a finalist for the Archibald prize, Sally herself donned a wig and dressed as if she was from The Huxleys’ show. “We have a special connection with everything in here,” Garrett elaborates. “We feel as if we’re living with all of our favourite artists.”



1 Prints from The Huxleys' *Carnival of the Animals* series hang on the bedroom wall.

2 *Hot Chips* by Claybia (2018), a Melbourne-based, all-female art collective that The Huxleys describe as "sort of craft terrorists".





*“Minimalism is
for those who are scared of
committing bad taste.”*

Will and Garrett speak of the power of costume, and how they have always been drawn to artists such as **Prince** and **Leigh Bowery** who have used performance to come out of their shells. “Once you put on the outfit,” observes Garrett, “you’re no longer you.” This notion of transformation is present in both their art and home, the vibrancy of the apartment sitting in stunning contrast to its conventional exterior. The Huxleys laugh at the limitation of their home’s architecture, and point out how the masks that adorn their walls reference their own practice of costuming. As they help each other get dressed in pink feathered body suits from their latest show, their metamorphosis becomes indicative of the art within their home – art that acts as a costume for the very space itself.

3 Works in all different media line every surface of The Huxleys’ apartment.

4 On the wall hang two works from The Huxleys’ *Postcards from the Edge* (2018) series.

5 The apartment’s decoration sits in stunning contrast to its conventional architecture.
COURTESY: THE HUXLEYS





*“On stage,
The Huxleys defy
gender norms.
At home, they
subvert assumptions
about high-rise
apartment living.”*

The Huxleys don their pink,
feathered *Xanadu* (2018) costumes.
COURTESY: THE HUXLEYS







"Minimalism is for those who are scared of committing bad taste," says Will Huxley.
COURTESY: THE HUXLEYS



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ART MOOD

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- 1 Cristol Tiered **Pendant**, \$POA, montauklightingco.com 2 Juno Josephine 4-Seater **Sofa**, \$4,030, globewest.com.au
3 Dianna **Cushion**, \$32, lorrainelea.com 4 Nomad **Cushion**, \$150, fentonandfenton.com.au
5 Pentagon **Vase**, \$147.95 for set of 3, zanui.com.au 6 Tashani Brass Clad **Stool**, \$249, schots.com.au



ALIKI KAPOOR

Fly Away Flowers.

Acrylic & pastel on canvas framed in natural oak, 120 x 150cm.

COURTESY: THE ARTIST. SCALE OF ARTWORK MAY BE DIFFERENT THAN IT APPEARS

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URBAN JUNGLE

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3 Jupe Ropeweave **Rug**, \$749, thedesignhunter.com.au 4 Zwolle Wire Pendant **Light**, \$119, schots.com.au

5 Riley Modular **Sofa**, \$2,875, satara.com.au 6 Velvet **Cushion**, \$220, fentonandfenton.com.au 7 Lombok **Tray**, \$164.95 for set of 2, zanui.com.au

8 Zanzibar **Stool**, \$699, theinteriordesigner.com.au 9 Harper **Buffet**, \$3,915, globewest.com.au



LIZZIE ALSOP

Into the Jungle.

Acrylic & mixed media on canvas, 122 x 152cm.

COURTESY: THE ARTIST. SCALE OF ARTWORK MAY BE DIFFERENT THAN IT APPEARS

🌐 lizziealsopart.com
✉ creativesquiggle@gmail.com
📷 [lizziealsop_art](https://www.instagram.com/lizziealsop_art)



SCORCHED EARTH

- 1 Room **Divider**, \$1,095, cranmorehome.com.au 2 GAN Japan **Rug**, \$POA, chaplins.co.uk
3 Long Rust Suede & Linen **Cushion**, \$175, thedesignhunter.com.au 4 Kennedy Curl 4 Seater **Sofa**, \$5,530, globewest.com.au
5 VARI **Ottoman**, \$499, theinteriordesigner.com.au 6 Classic Tan Leather **Cushion** by Mr & Mrs White, \$175, thedesignhunter.com.au
7 Darian Iron Table **Lamp**, \$99, schots.com.au







MELISAH MAY

Trains for choice time.

Acrylic on board, 90 x 120cm.

COURTESY: THE ARTIST. SCALE OF ARTWORK
MAY BE DIFFERENT THAN IT APPEARS

 melisahmay.com.au
 connect@melisahmay.com.au
 Melisah May Art
 melisahmay83



MODERN LOVE

- 1 Sling-Back Occasional **Chair**, \$849, cranmorehome.com.au 2 Ceramic **Bottles**, \$49, indie.com.au
3 Elements Charcoal **Rug**, \$999, thedesigntuner.com.au 4 Mia **Sofa**, \$POA, covethouse.eu
5 Sway **Light** by Nick Rennie, \$799, madebypen.com 6 Martini **Cushion**, \$111, thedesigntuner.com.au
7 Velvet Petite Emerald **Cushion**, \$77, thedesigntuner.com.au 8 Natural Rattan Coffee **Table**, \$499, cranmorehome.com.au



POLLY HOLLYOAK

Pucker Up.

Oil on linen, 160 x 110cm.

COURTESY: THE ARTIST. SCALE OF ARTWORK
MAY BE DIFFERENT THAN IT APPEARS



🌐 pollyhollyoak@gmail.com

✉ pollyhollyoak@gmail.com

📷 pollyhollyoak





UNAPOLOGETIC COLOUR

1 Nomad **Cushion**, \$150, fentonandfenton.com.au 2 Bogart Tulip Sofa **Chair**, \$1,950, globewest.com.au
3 Torbin Iron & Rope **Pendant**, \$199, schots.com.au 4 Bud **Vase**, \$45 for set of 4, thedesignedit.com.au
5 Benjamin **Buffet**, \$2,990, globewest.com.au 6 Tiffany Medium **Cushion**, \$125, theinteriordesigner.com.au

STEPHANIE PROLE

Solstice.

Acrylic on canvas, 76 x 101cm.

COURTESY: THE ARTIST. SCALE OF ARTWORK
MAY BE DIFFERENT THAN IT APPEARS

🌐 stephanieprole.com
✉ steph@stephanieprole.com
📷 [stephanieproleart](https://www.instagram.com/stephanieproleart)





LAY OF THE LAND

1 Slipper Velvet 2 Seater **Sofa**, \$1,340, zanui.com.au 2 TUBBATAHA **Cushion**, \$POA, brabbu.com
3 Brooklyn Polished Concrete Coffee **Table**, \$1,399, schots.com.au 4 Taylor **Ottoman**, \$590, fentonandfenton.com.au
5 Pebble Table **Lamp**, \$139.90, zanui.com.au 6 Lalique Mossi XXL **Vase**, \$POA, jadeplusamber.com.au

JAYNE ROLINSON

Follow My River Home.

Acrylic on canvas, 90 x 120cm.

COURTESY: THE ARTIST. SCALE OF ARTWORK
MAY BE DIFFERENT THAN IT APPEARS

🌐 jaynerolinson.com.au
✉ info@jaynerolinson.com.au
f Jayne Rolinson Visual Artist
📷 [jaynerolinsonartist](https://www.instagram.com/jaynerolinsonartist)





Tricia Trinder Art

Insta: [tricia.trinder](#)
0418 617290
tricia@trinder.net

*New Horizon 81, beeswax, damar resin, dry pigment
60cm diameter*



Tricia Trinder Art

Insta: [tricia.trinder](https://www.instagram.com/tricia.trinder)
0418 617290
tricia@trinder.net

Porthole Horizon 103, beeswax, damar resin, dry pigment
50cm diameter

DESIGN COUNCIL

ART EDIT'S PANEL OF DESIGN EXPERTS SHARE THEIR PROFESSIONAL TIPS ON HOW TO HANG AND STYLE THESE ARTWORKS IN YOUR HOME.



KATHRYN ROBSON
Robson Rak Architecture
& Interiors, Melbourne



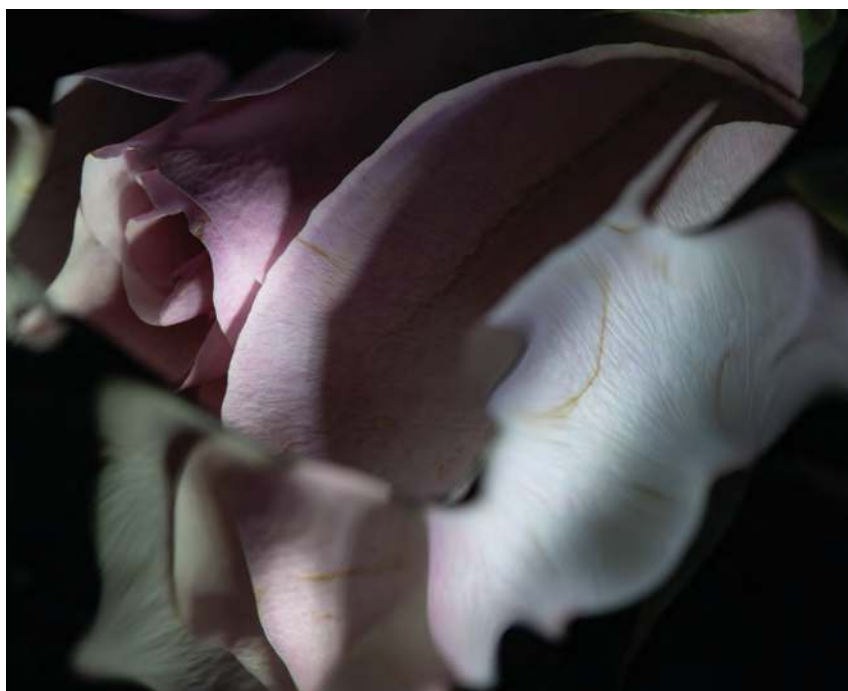
BRETT MICKAN
Brett Mickan Interior
Design, Sydney



SUZANNE GORMAN
Studio Gorman Interior
Design, Sydney

NAIDA GINNANE

Naida Ginnane, *Dys-tortion I*, 2018. Limited edition digital photograph on paper, 42 x 59cm.



KATHRYN

The velvety textures of these petals create a rich, sensual image with the soft pinks and greens presenting feminine curves. The play of light and shadow brings a real sense of depth to the image. I would propose this piece for a dressing room made up of dark timber and bronze fittings – perhaps a velvet chaise lounge thrown in the mix too. It would work in a contemporary space or alternatively against an ornate baroque dressing table and chair.

BRETT

Naida Ginnane manages to turn the photography of flowers – a traditionally pretty subject – into a striking statement on the fragility of nature. The symmetry and blurred focus elevate this work beyond a simple captured image to a sophisticated piece of fine art. I would love to see this work in a dramatic dining room with dark, taupe-coloured walls and wenge-stained wood floors. A large contemporary dining table lacquered in a pale, high-gloss pistachio colour, dining chairs upholstered in embroidered taupe silk and finished with an ornate vintage floral pink and white Murano glass chandelier.

SUZANNE

The delicate beauty of this image is fragile yet has strength in the shadows. Ginnane says her work is interpretative and that “the role of the artist is not merely to make pretty things” – although pretty this is! While her floral works are intended to provoke thought about environmental issues, for me this image is deeply calming. Its beauty unfolds the more one holds their gaze upon it. How lovely would this be hung above a drinks cabinet – alongside pretty bottles of cucumber gin and peachy Aperol – to create a decadent and indulgent nook?

🌐 naidaginnane.com ✉ naida@naidaginnane.com ☎ +65 8698 1026
📘 [naidaginnaneimagery](#) 📺 Naida Adell Ginnane

DAVID BROMLEY

David Bromley, *Over The Fence*. Original polymer painting on canvas, 120 x 150cm.



KATHRYN This work is painted in **David Bromley's** recognisable 'story book' style, with bold brushstrokes and outlined forms. The obvious location for this work is a children's room but it could also be hung in a wide entrance hall to a grand Victorian home. I would suggest painting the walls sky blue to reference the painting, and hanging the work amongst multiple other pieces of varying style, size and shape. This would create an art wall that would be a point of interest when moving through the home.

BRETT As one of Australia's most recognisable artists, David's work comes with a certain cache. His *Children* series offers a wonderful sense of nostalgia, illustrating a simple and carefree time of discovery. I would love to place this large, graphic work in a dedicated formal dining space to contrast the playfulness of the subject. The figures gazing off the canvas open a window into the room and allow the viewer to imagine a view beyond. I would like a dramatic interior scheme with ebony-stained wood floors and walls upholstered with linen.

SUZANNE Playful and nostalgic, this work is a serious collector's piece and deserves a space in the public rooms of the house. Bromley often depicts scenes from childhood in the 1950s, which evoke memories of simpler times. [At Studio Gorman] we frequently incorporate art panel lifts over televisions so that they can be hidden behind art. This piece, due to its size, is perfectly suited to covering a large TV – much better viewing than a black screen. Its casual, languid mood is perfect for a light-filled, comfy family living room next to white walls, warm oak cabinetry and soft chalky white linen sofas.

BEVERLEY TAINTON

Beverley Tainton, *Where the Moss Grows*. Acrylic on canvas, 98 x 98cm.



KATHRYN This painting speaks to me of longing; longing for something beyond, something unattainable. The gentle pastel colours are broken up by a vibrant moss green that draws you into the scene, overlapped by a network of pale pink lines. I'd like to see this painting hung on dark walls in a low-lit, moody room. I'd light it with directional ceiling mounted lights that highlight the detailed line work in the painting and encourage the viewer to be drawn into the depths of the canvas.

BRETT Gazing into the layers of colour and pattern in this work you have the impression of looking into the depths of a forest. Although predominantly abstract, it acts like a landscape, opening a window into the space in which it hangs. To contrast the cool tones, I would hang it in a space with terracotta-coloured walls and a polished concrete floor. I would add a couple of Minotti Cortina armchairs in grey leather and a large, curved custom sofa upholstered in deep blue mohair. Flanking the sofa would be wenge timber tables with contemporary terracotta table lamps.

SUZANNE **Beverly Tainton** travels regularly throughout eastern Australia and her paintings are inspired by the beauty of the landscape she explores. The moody hues of this piece suggest it was winter that inspired the artist this time. Interiors can be striking when dark tones are layered upon dark tones, similar to this painting. It would be simply beautiful to see this piece hung on indigo walls in an otherwise formal living room filled with sculptural pieces of furniture; an eclectic and sophisticated space that is still bright and light-filled.

Tusk Gallery, 2/438 Mt Dandenong Rd, Kilsyth VIC

🌐 tainton.com.au ✉ beverley@tainton.com.au ☎ 0411 155 751 📷 [taintonbeverley](https://www.instagram.com/taintonbeverley)

G L E N Y S B U Z Z A

Glenys Buzza, *The Muse*. Charcoal on paper, 72 x 44cm.



KATHRYN ▶ This drawing, *The Muse*, strikes a real chord with me. **Glenys Buzza** has created a masculine figure with a large amount of movement and emotion through line work and shading – I love this piece! The man appears to be facing the viewer but there is also a figure drawn with his face turned away, like a hologram. The work twists and turns, playing tricks on your eye and keeping you engaged. I could place this drawing in many different spaces, but ideally I'd place it on the dark, moody walls of a low-lit dining room where it can become the talking point of many dinner conversations.

BRETT ▶ Glenys' lyrical line work seemingly captures this figure mid-movement. Both figurative and abstract, this is a work that could complement any interior. I would use a plexi-glass mount with no frame to play on the fluid structure and lightness of the work. A bright space with white walls would enhance this illusion; a minimal contemporary space with concrete floors filled with fabulous vintage pieces. An antique wool carpet, a wood and gold velvet sofa, a pair of Biedermeier arm chairs and a large 1970s vintage Venini crystal chandelier.

SUZANNE ▶ The beauty of the perfect French hang is to create a wall of art that provides contrasts of size, style and medium. I see *The Muse* as the ideal starting point to craft a cocooning library-slash-study, filled with countless works of art. Buzza's piece is strong and elegant. Imagine walls first papered in natural herringbone seagrass with clean, snow-white woodwork to contrast the chocolate timber floors. This room would have a European sensibility – objects and art collected abroad over time. *The Muse* offers relief and a place to rest the eye from the crazy busy of this room.

The Convent Gallery, 7 Daly St, Daylesford VIC
 🌐 glenysbuzza.com ✉ glenysbuzza@bigpond.com

JANNO MCLAUGHLIN

Janno McLaughlin, *Cocoon*, 2018. Acrylic & oil on canvas, muslin, 183 x 183cm.



KATHRYN At first glance this image appears playful and vibrant, but the viewer is soon drawn into its layers. Like peeking through a keyhole, a vibrant world of colour and intrigue unfolds. Figures and landscapes appear within the scenes behind the veil, and the depth of field in this painting ignites the imagination. This painting would work well in many spaces, but I can see it in a child's bedroom or playroom where it can encourage artistic intrigue in a child's developing mind. It could be hung in a room where colour is embraced, such as with green carpet and colourful patterned curtains.

BRETT The fragility of the layered muslin applied over this bold and graphic work is the perfect juxtaposition to illustrate the metamorphosis of a butterfly. The scale of this work would suit a large, open-plan living space. I would reflect the lightness of the muslin with white-slip-covered upholstery in a room with white walls. Add the neutral warmth of natural oak floors layered with a large, green and blue cut-pile carpet. I'd keep the furniture palette simple with oak side tables, adding depth and whimsy with hand-blocked linen throw cushions in pinks, reds and tans.

SUZANNE Janno McLaughlin's *Cocoon* speaks of hope and comfort, its layered story completed with a fine veil that draws the observer in. The enormous size of this painting needs its very own wall. Make it soft, chalky white in colour and hand-painted to show brush strokes. On warm smoked oak timber floors, throw a Moroccan kilim in hues of crimson, eggplant and sienna, with hints of golden mustard for contrast. That's it: a simple white space with a rug and a painting, unless you dare to paint your front door in muted yellow ochre to hint at the sunshine beyond.

jannoart.com 0400 209 009
Janno McLaughlin jannoart

TANYA MARIE REEVES

Tanya Marie Reeves, *Viera*. Acrylic & mixed media on calico on stretched canvas, 152.4 x 101.6cm.



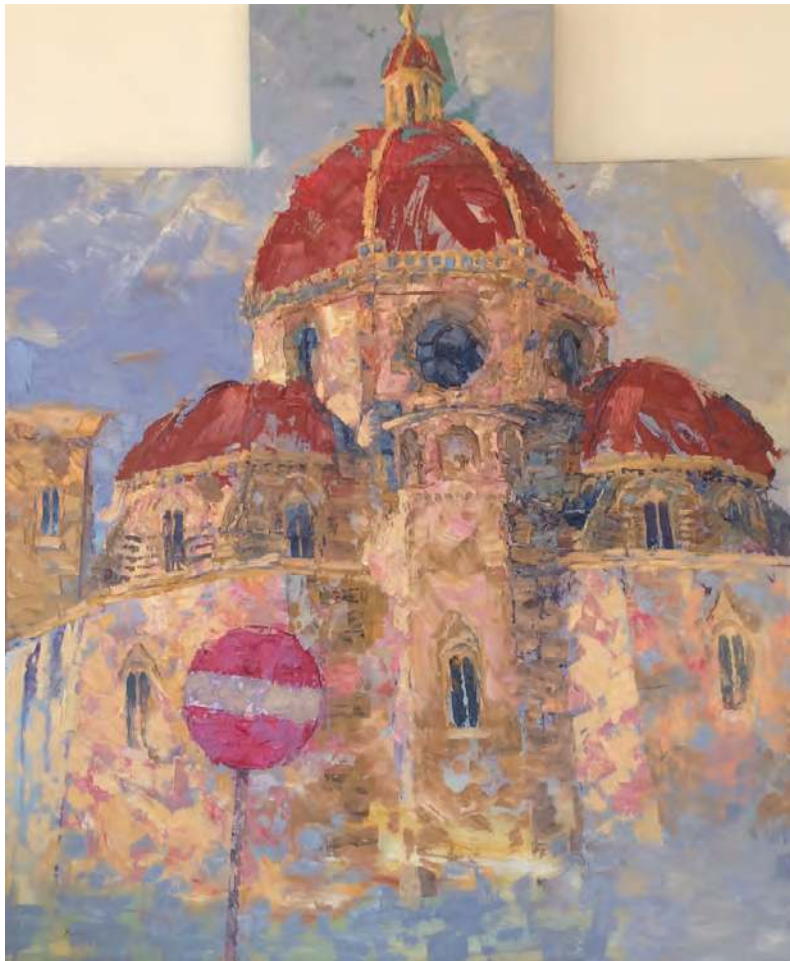
KATHRYN Tanya's digital collage creates emotion and desire on the face of a woman through subtle variations in tone and form. The vibrant colours in this work should dominate any room in which it's hung – perhaps a bathing room with soft pastel walls, off-white floors and textured natural linen curtains. I would also like to see this float framed in a thin, navy blue frame that references some of the blue tones in the work.

BRETT The precise graphic forms of this work have a beautiful print-like quality, enhanced by the meticulous use of applied fabric. Although simple in form, Tanya has managed to make the female form speak volumes, as sensuality and strength exude from the canvas. I can see this work in a simple oak frame, gracing the entrance of a grand contemporary home with pale grey walls. I envisage a graphic, two-tone Moroccan tile of salmon and tan on the floor. Finish the space with a stunning Acrobat Forward Bend pendant by Porcelain Bear in a gunmetal finish.

SUZANNE Reeves' artworks are tributes to spirited and sensual women. No doubt this work is boldly feminine with its crisp, curvaceous lines and unabashed colour play. Hang it in a sunroom, bursting with natural light, amongst wicker furniture and potted plants. Natural linen armchairs are donned with plump cushions, piped in muted, jewel-coloured silks – this is a space where you can sit crossed-legged on an armchair, mug of tea and a good book in hand. However, make sure the room is sufficiently serene and elegant so that *Viera* is comfortable too!

OTTO BARON

Otto Baron, *Cathedral Madonna Del Fiore*. Acrylic & oil, 120 x 120cm with 28cm extension.



KATHRYN This is not just another painting of an Italian cathedral. The short brush strokes and pastel colours create a powerfully soft vision of this amazing building. The really special element of the work is the 28-centimetre extension to accommodate the cupola. I imagine the artist getting carried away with the passion of painting and running out of room on the canvas! The insertion of a contemporary stop sign at the foreground of the painting gives the work a modern context and a point of difference to the multitude of other paintings of this iconic building.

BRETT This work reminds me of a classical triptych in the style of abstract realism. Such reference calls for a classical space. I would hang it at the end of a large dining table where you can view it as you enter the room. Walls upholstered in caramel-coloured wool, an oak table and navy mohair upholstered chairs with grey-stained timber frames. All sitting on a vintage Persian rug in shades of brick and blue.

SUZANNE Santa Maria del Fiore is the third largest cathedral in the world, built in the 15th century. This history is evidenced by the heavily textured layers in the work. Otto Baron has, in a light-hearted way, brought it to the present by juxtaposing a modern street sign. There is a lovely lightness in the palette and the brush strokes suggest the painting would sit well in a study, amongst other collected and gathered pieces from travels abroad, where the smell of loved books hangs in the room.

✉ ottart@hotmail.com

SANDY OKALYI

Sandy Okalyi, *Pied Cormorant* (Ref. 1849). Acrylic & pencil with floating Tasmanian oak frame, 125 x 94cm.



KATHRYN This water bird is quite the character! Perched on his rock with a crab about to nip at his toes with a cubist sun baring down, perhaps he's seen his prey and is about to dive for his catch. The use of strong primary colours and bold line work would appeal to public spaces where the viewer needs to be put at ease. I can also see the bold graphic nature of this work appealing to children and younger viewers.

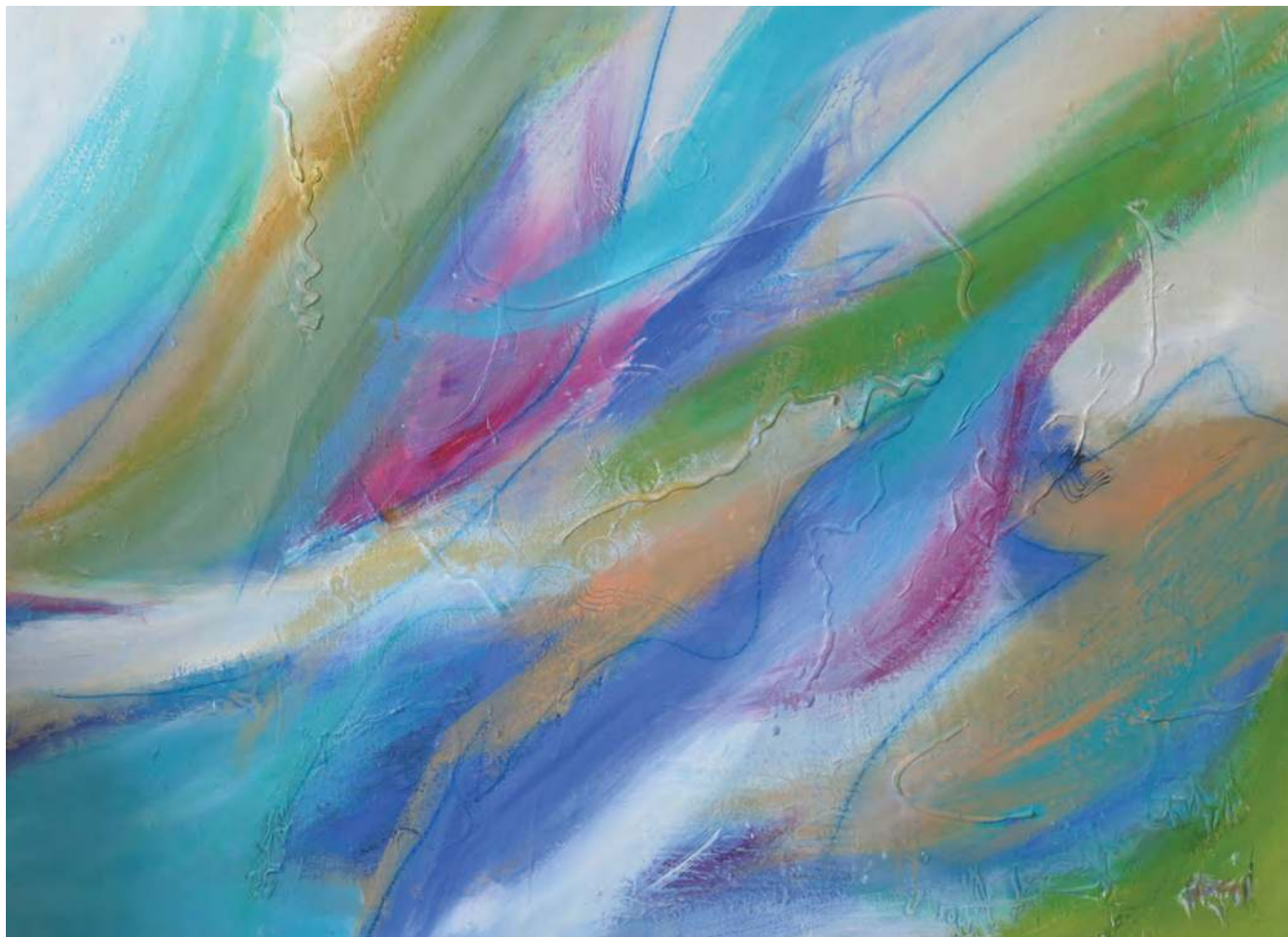
BRETT This work is a great mix of graphic block colour and organic texture. I would love to contrast the subject by hanging it in a sophisticated living space with matt, brick-coloured walls, a couple of burgundy velvet arm chairs and a contemporary modular sofa in a burnt red wool. Place the upholstery on a graphic thick stripe, cut pile rug in caramel and black with accent pieces in gold and black metal. By contrasting the subject of the work with this sophisticated monochromatic space you elevate it to star status.

SUZANNE Sandy Okalyi has crafted sophisticated and complex colours in this work. The piece's cleverness is its simplicity: the flatness and line work form an unassuming backdrop for those bright yet muted colours. I imagine a sparse and generous living room with high vaulted ceilings, worn leather sofas and oversized white linen armchairs. The living room morphs into a luscious private garden, boundaries blurring between the foliage and the crisp white interiors. This is such a special piece, layered and simple, that can energise and relax simultaneously.

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 📷 sandraokalyiart

CAROLYN GRIFFITHS

Carolyn Griffiths, *Undercurrents*. Oil & mixed media on linen, 76 x 100cm.



KATHRYN

The vibrant colours in *Undercurrents* live up to their namesake. Like seaweed and coral dancing to the current of an incoming swell, these brushstrokes twinkle on the canvas. This painting would work well in a white, bright beach house with ocean views and fresh air. It's a celebration of summer and sea that will bring an uplifting feeling to any room.

BRETT

In this colourful abstract work, **Carolyn** allows the viewer to visualise the play of light and movement. I would hang this work as part of a collection that included some photography and detailed realism. This contrast of mediums would highlight the beautiful, free-flowing style that might be lost if included in a collection of only abstracts. I would also limit the palette of the room to keep art as the focus. A room in olive, navy and taupe would be ideal.

SUZANNE

Delicate and whimsical, this piece has been thoughtfully layered. Without a doubt the artist's understanding of movement and sculpture informs this work. I want to place this dreamy painting (rather obviously) in a tranquil retreat: a well-lit attic space with alabaster walls and the tiniest Juliet balcony with pots of spring blooms hung from a wrought-iron balustrade. The perfect nook to read, feet tucked up into a velvet sofa. On a pocket-sized wall niche are silver framed photos of special family moments.



JACKIE MOSS

Coast Lines

19 Feb - 1 April 2019

A Coastal Constellation (detail)
oil on canvas - 121 x 92cm
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Palm Springs



by Janette Drysdale

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BOUDOIR IN BLOOM

STYLIST **JULIA GREEN** DEMONSTRATES HOW TO USE FLORAL PIECES TO CREATE THE BEDROOM OF YOUR DREAMS.

THEY'RE BACK WITH A VENGEANCE – but the truth is they never really left. Botanically-inspired artworks and an overall craze for florals has blossomed recently, as seen through their burgeoning prevalence on Australian walls. It seems that we all love a good floral work, and particularly when it features Australian landscapes and our bountiful natives. There's no doubt there's a certain tranquillity that comes from bringing the outdoors in. Whether it's your forever piece or a more transient dried flower arrangement, read on to discover how best to incorporate florals into the bedroom.

1 TAKE YOUR CUE

Floral artworks can take centre stage in a bedroom setting, where they are able to inform the rest of the palette from a decorating perspective. Take colour cues from the works – whether it be eucalypt-toned linens or bolder hues such as yellow or orange – to create an interesting and cohesive space. For more impact, find an unexpected colour from within the art and add decorative textiles to highlight this for visual interest.

2 MAKE IT REAL

If you are less inclined to use artwork as the room's decorative focus, try introducing beautiful floral arrangements to a dresser or a bedside table. If you're after longevity, dried flowers are the logical choice – and are making a comeback within Australian households. Their form and structure can add extra dimension and nostalgia to a space. Fresh flowers are also a beautiful addition to a bedroom and can add a soft, pretty layer to any space.

3 SCALE FOR IMPACT

Consider the scale of the artwork you are introducing to the space to ensure it makes the best impact. Scale is just as important as the style of the piece itself: a masterpiece can be completely overlooked if it is not proportionate to the wall it resides on.



❖ Styling by Julia Green
greenhouseinteriors.com.au
[@greenhouseinteriors](https://www.instagram.com/greenhouseinteriors)
 COURTESY: GREENHOUSE INTERIORS

WISH YOU WERE HERE

SNAPSHOTS FROM RECENT ART EVENTS ACROSS AUSTRALIA



1 Artist Toby Osmond at Yaamaganu Centre, NSW.

2 Artist Liz Gridley's solo show *Empathy, My Witness* at Off The Kerb, Melbourne.

3 Artist Trisha Lambi in Crete with her mural.

4 The Other Art Fair, Melbourne, 2018.

5 Artist Britt Dunbar's apprentice, her son Woodes Dunbar.

AUTUMN GIFT GUIDE

THE ART EDIT TEAM PRESENTS A HAND-PICKED SELECTION
OF AFFORDABLE ARTWORKS.



RACHEL HINE

Lucy. Cotton, wool & metallic thread, 5.5 x 5.5cm. \$130
🌐 rachel-hine.com



KERRY CANDARAKIS

Odyssey III. Acrylic ink & pen on deep-edge canvas framed in birch,
79 x 79 x 6cm. \$990
🌐 kerrycandarakis.com



ELISE RASPANTI

Rainbow Valley. Canvas print, 60 x 60cm. \$945

🌐 eliseraspanti.bigcartel.com

LEIGH JAMES WEBSTER

Bird of Paradise. Oil & enamel on canvas, 61 x 51cm. \$490

🌐 leighjameswebster@gmail.com



KATHRYN LEWIS

Endangered – Eastern Curlew. Mixed media on canvas with hardwood stretchers, 97 x 76 x 4cm. \$400

🌐 kathrynlewisartist.com



STEF TARASOV

Still Life with Mixmaster. Oil on canvas, 50 x 60cm. \$850

🌐 steftarasov.com

DAVE BEHRENS

Lesson 13. Acrylic on canvas, 60.96 x 91.44cm. \$890

🌐 davebehrens.com



STEFFIE WALLACE

Afternoon Storm. Oil on canvas, 25 x 30cm. \$350

🌐 steffiewallacevisualart.com



STEPHANIE PROLE

Night Swimming. Acrylic on canvas, 61 x 46cm. \$310

🌐 stephanieprole.com

CATHERINE FIDDIS

Roses and Rosy. Oil on canvas, 16 x 12cm. \$200

🌐 catherinefiddis.com



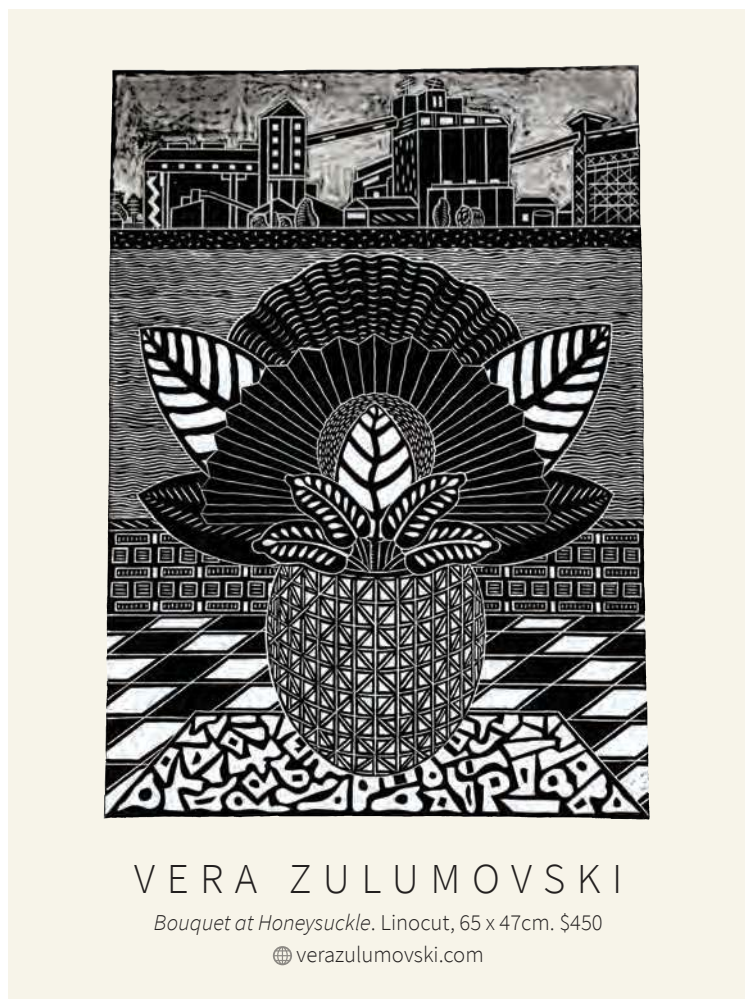


SUSIE MARCROFT

The two were one all the time. Clay, beeswax & oil paint, 15 x 20 x 7cm. \$250
🌐 susiemarcroft.com

GRACE COSTA

GERRY from *HORSE, Stromlo* series. Giclée photographic print, 68 x 92cm. \$650
🌐 gracecosta.com



VERA ZULUMOVSKI

Bouquet at Honeysuckle. Linocut, 65 x 47cm. \$450
🌐 verazulumovski.com

TANIA DAYMOND

Grevillea Flower. Limited edition Giclée print, 60 x 42cm. \$290
🌐 missdaymonddesigns.com





TRENTON SHIPLEY

Icarus. Oil on canvas, 51 x 41cm. \$780

🌐 trentonshipley.com

NICOLE HECKEL

Desire. Black underglaze on stoneware with timber base, 38 x 35 x 14cm. \$500

📞 0409 922 454



JENNY BERRY

Ningaloo Reef: Scissortail Sergeant. Acrylic on stretched canvas, 76 x 66cm. \$500

🌐 mjktberry@bigpond.com



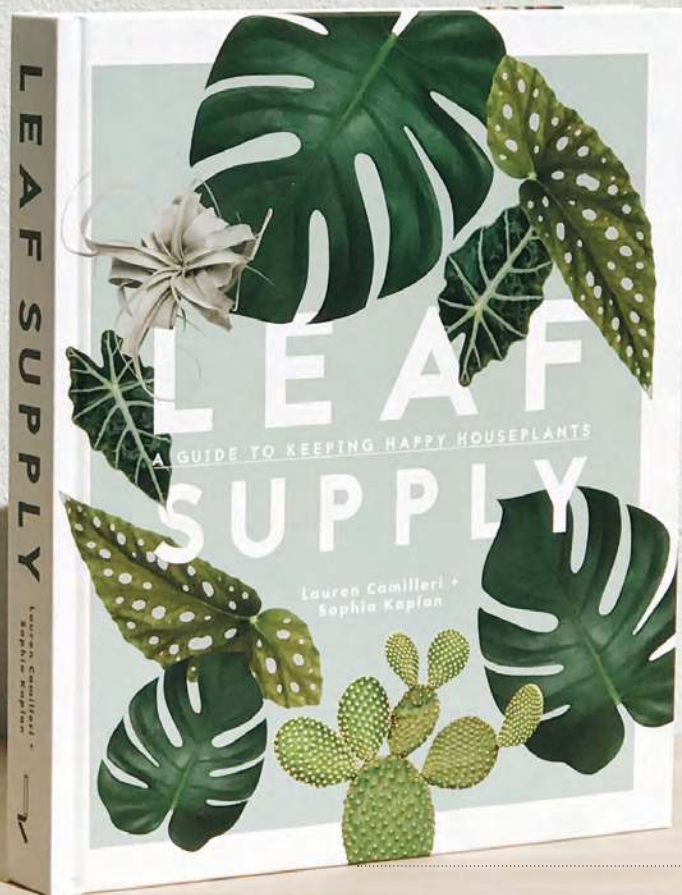
NICOLE LAW

In Bloom. Acrylic drawing on found canvas, 60 x 50cm. \$850

🌐 nicole-law.com

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Art by Fae Ballingall
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Last Golden Summer, Oil on Canvas, 122x93cm



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AMANDA LOVE

KIRSTY SIER TALKS TO
PROMINENT COLLECTOR AND ART
ADVISER, **AMANDA LOVE**, ABOUT
HER SYDNEY HOME, A “MUSEUM
WITH A KITCHEN”.

When did you first start collecting art?

I began collecting art in the late 1980s on returning from Hong Kong, where I had been living and working as a media lawyer. Art had always been a passion, but I found that – through studying and practicing law and living in Hong Kong – I had become distanced from creativity and culture and craved to reincorporate it into my life.

Is there a particular type of work you find yourself drawn to?

I am drawn to those works that have more than just a physical presence; those works and artistic practices in which ideas and social engagement – and sometimes critique – are also inherent parts. Another dimension from the purely visual!

Your home environment is quite special in that it also functions as your art advisory service, LoveArt. How do you balance these two functions?

To be honest I have never separated them. We display our personal collection in the house (which has been described as “a museum with a kitchen”) and have done this for more than 25 years. Art is and always has been just another facet of my life and that of my husband **Andrew**



and two children, who grew up here amongst the collection. It is a principal way in which we engage with the world. Of course there were instances where difficult content could have been problematic, however I feel that children only take from good art what they can understand, and that good artists always take responsibility for their work and its content.

For art collectors, there is always a balance between artwork and its physical placement. Do you have any tips for curating work within residential settings?

Ah! The manner in which a collection is hung plays such an important part in how it is experienced. The whole must always result in much more than the sum of its parts, visually and conceptually. That's the first rule. In my opinion, it is also vital that art enhances one's environment; it must add to the logic of the space

1 Art collector & advisor Amanda Love.

2 Left to right: Kathy Temin, *Sideboard Garden*, 2007; Claire Healy & Sean Cordeiro, *Pulp (LACK)*, 2006; Rosalie Gascoigne, *Thirty Two*, 1987. Courtesy: the Paulsen Collection

3 Ramesh Mario Nithiyendran's *Pointy Gold Head*, a finalist in the Woollahra Small Sculpture Prize. Courtesy: Amanda Love & the Woollahra Small Sculpture Prize

in which it is hung. We hang fairly sparsely, however the same effect can be achieved with a denser or even salon-style hangs.

Do you often change up how different pieces are displayed in the home?

Yes, about every one to two years. I always get very attached to the particular hang that is up and have to wait for events (such as holding a one-off **Tracey Emin** exhibition as I did last year, lending some works to a museum, or simply acquiring a new work that I can no longer wait to be installed) before I apply my mind to a new configuration.

What do you tell people who might just be starting to collect and who are wondering what kinds of pieces to purchase?

Don't purchase anything immediately – spend time looking!

Do you have any advice for people who might have limited space but want to start an art collection?

Buy small works of only the very best quality – or moving image works, or even wall works that can be rotated and easily stored.

Steffie Wallace

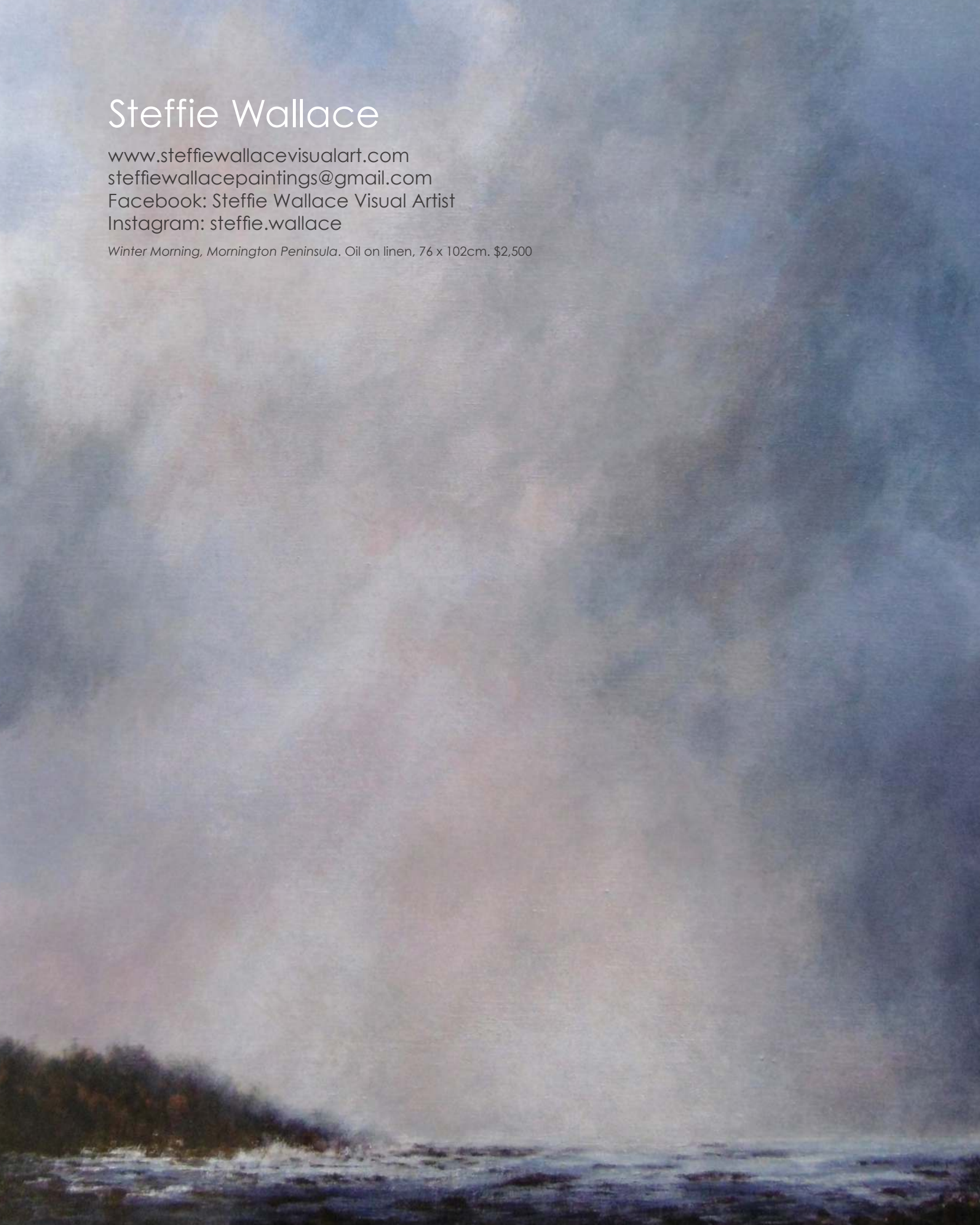
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Winter Morning, Mornington Peninsula. Oil on linen, 76 x 102cm. \$2,500





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Art classes & workshops
www.janlawnikanis.com

Image: Jan Lawnikanis, *Between Showers*, 2017. Watercolour, 74 x 55cm.